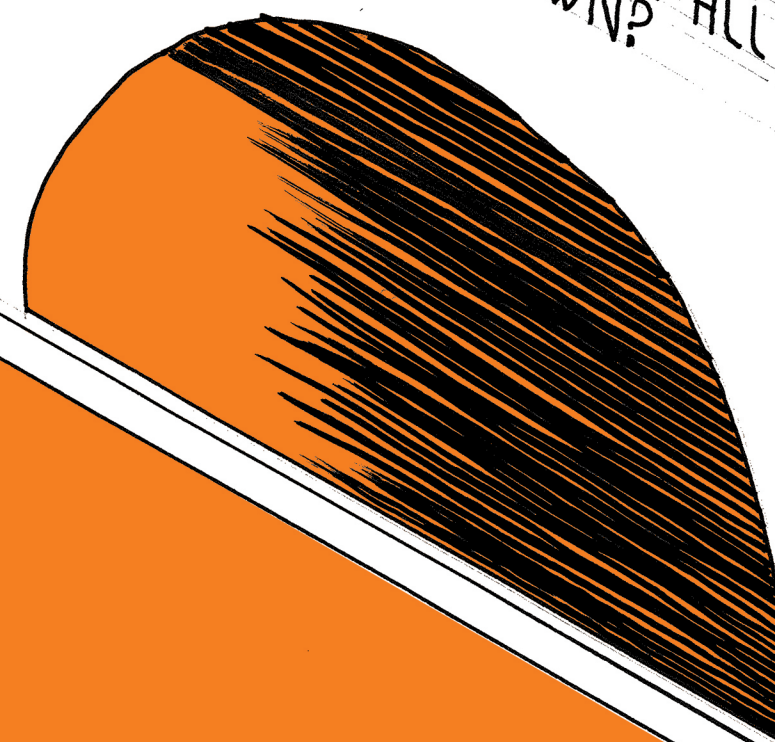


I GUESS ALL OF THIS COMES FROM A PLACE OF HURT,
AND FROM A LONGING FOR RECONCILIATION.

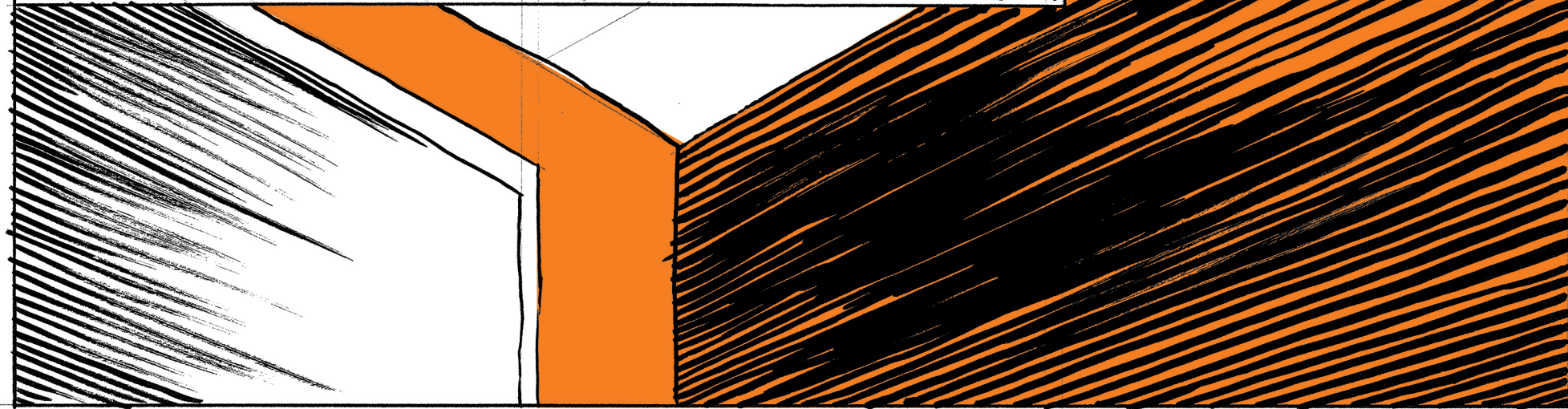
WHAT IS INFLUENCE, AND WHY DO WE ALWAYS
ATTRIBUTE IT TO OTHERS RATHER THAN OURSELVES?



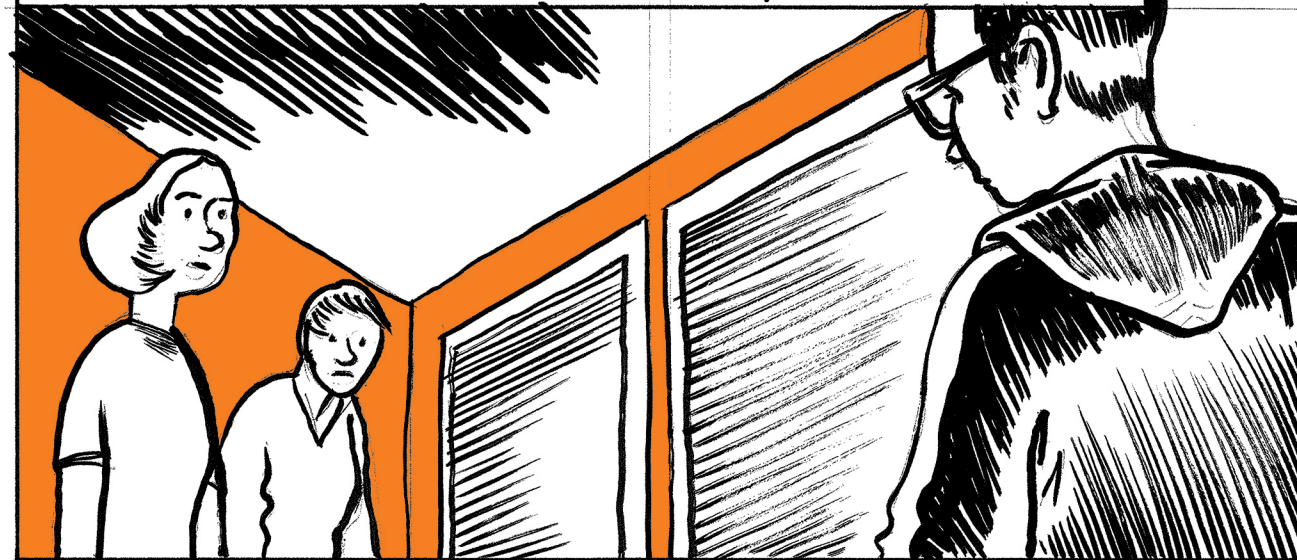
WHAT IS THIS SLIPPERY SUBSTANCE THAT IS EITHER CONSIDERED THE VERY BLOOD
OF ART HISTORY OR JUST A CHILDISH MATTER THAT ALL OF US - MATURE
ARTISTS AND HUMAN BEINGS - HAVE OUTGROWN?



IT ALL STARTED AT THE ROYAL COLLEGE OF ART, AND IN THE FEW YEARS THAT FOLLOWED. I LOST A FRIEND BECAUSE SHE THOUGHT I HAD STOLEN HER TECHNIQUE.



AT A PRIVATE VIEW, THERE THEY WERE, MY FAVOURITE ARTIST AND MY FAVOURITE GALLERIST.



I SMILED FROM AFAR, HOPING THAT MY FAVOURITE ARTIST WOULD INTRODUCE ME TO MY FAVOURITE GALLERIST.



INSTEAD, THEY STARTED TALKING TO EACH OTHER.



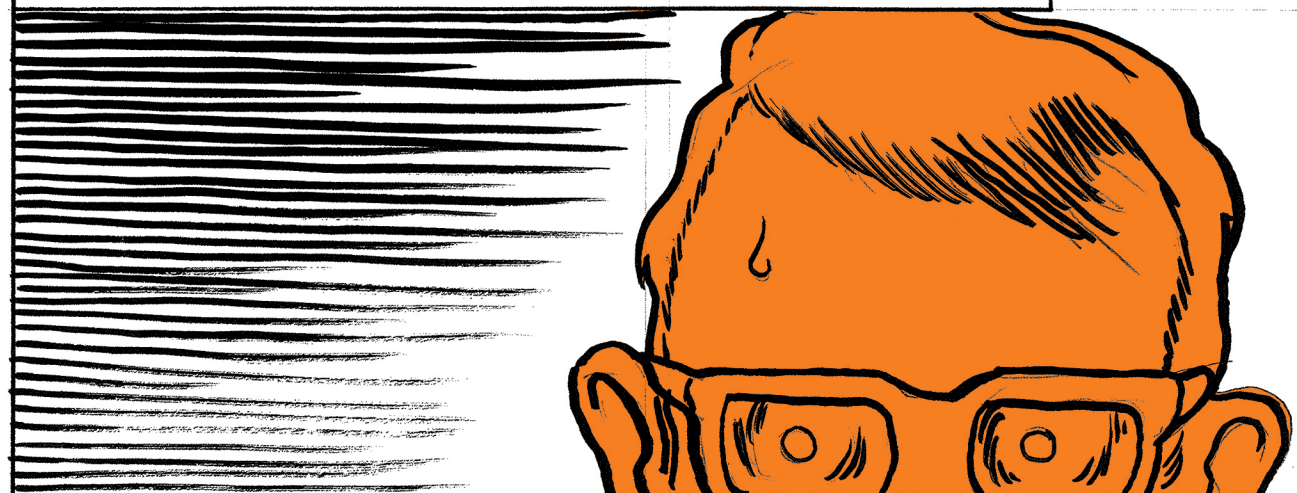
OH, HE'S JUST SOMEONE WHO STARTED DOING THINGS LIKE I DO. COPYING.



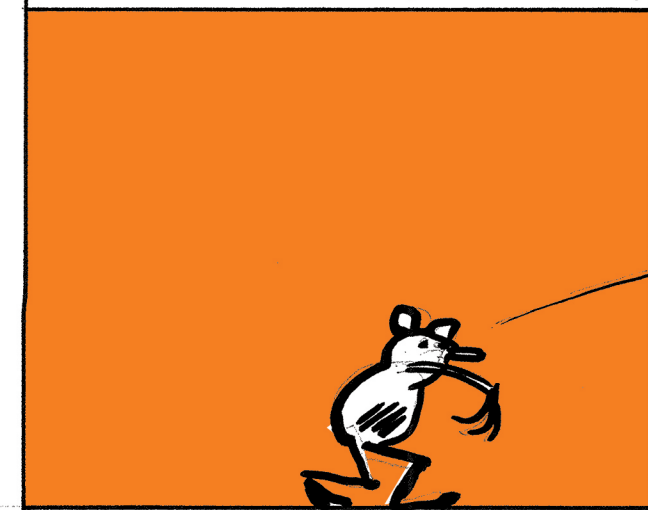
REALLY ?!!! THAT'S SERIOUS!



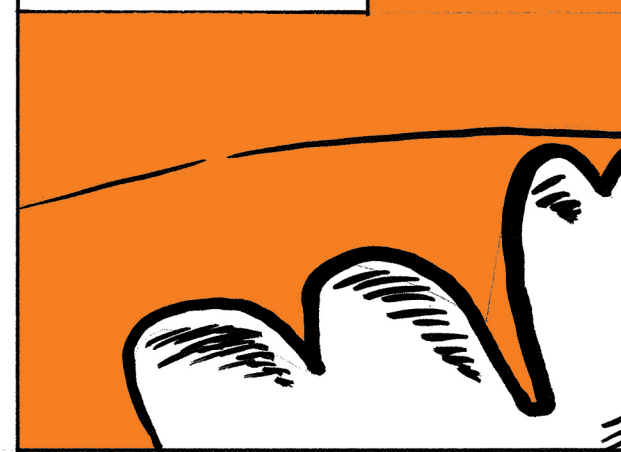
IT WAS SERIOUS, FOR SURE. FROM THAT MOMENT ON I STOPPED DOING WOODCUT PRINTS AND COLLAPSED INTO SEVERE DEPRESSION.



WHAT GOT TO ME? THE UNFAIRNESS? THE COLLAPSING FRIENDSHIP?



I'VE ALWAYS BELIEVED IN BULLIES. WHATEVER THEY THROW AT ME, I BELIEVE IT.



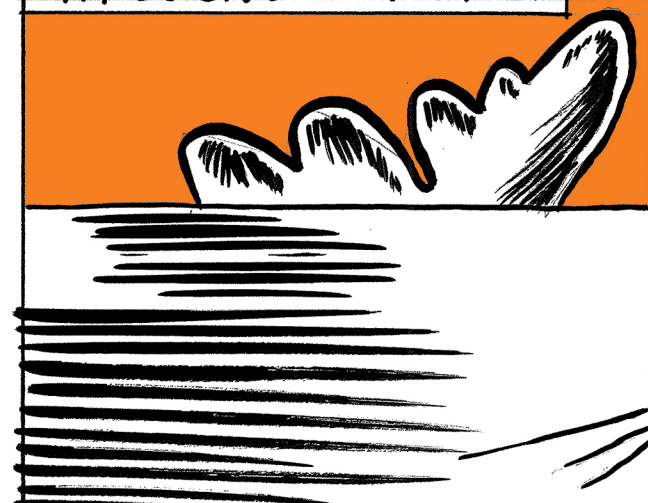
WAS SHE RIGHT?



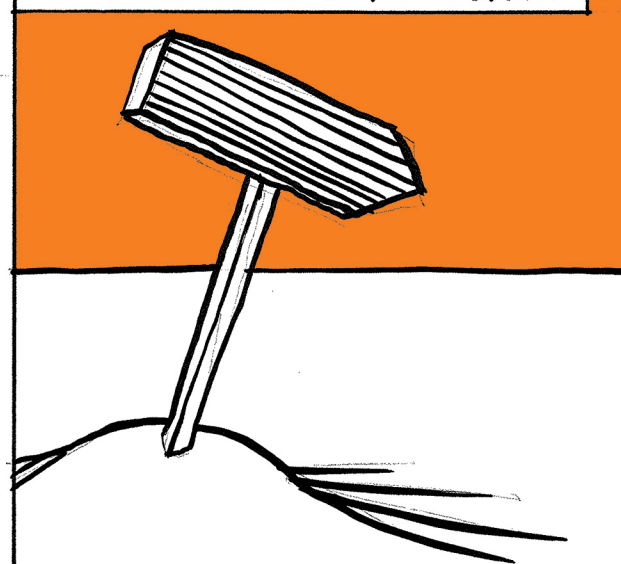
IF I KNEW THE ANSWER I WOULDN'T BE STARTING THIS MAMMOTH PROJECT, TRAVELLING AROUND THE WORLD, INTERVIEWING ALL THE ARTISTS AND CRITICS WHO HAVE INFLUENCED ME. 40 OF THEM.



OF COURSE I WOULD LIKE TO KNOW WHO THEIR INFLUENCES WERE.



GENEALOGY, MAPPING AND ALL THAT CRAP.



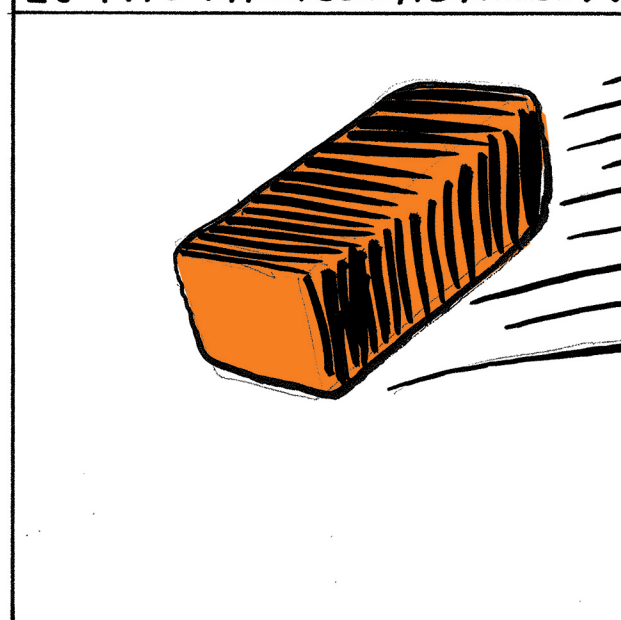
I KNOW I WILL END UP WITH KRAZY KAT AND DUCHAMP, BUT SO WHAT?



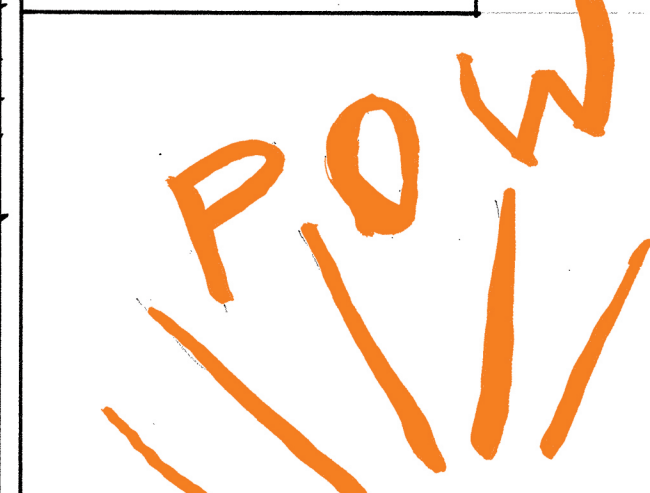
I NEED TO START.



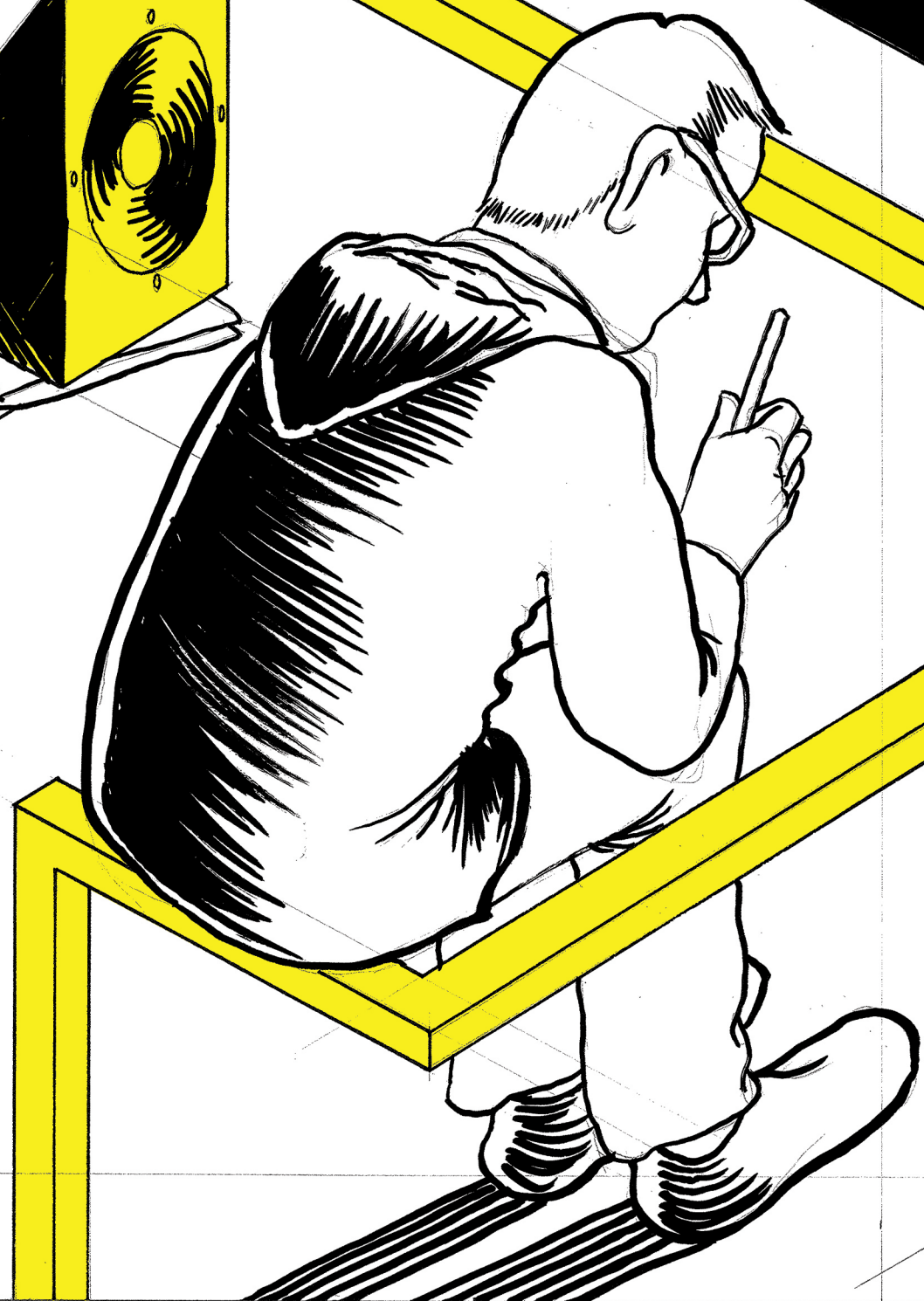
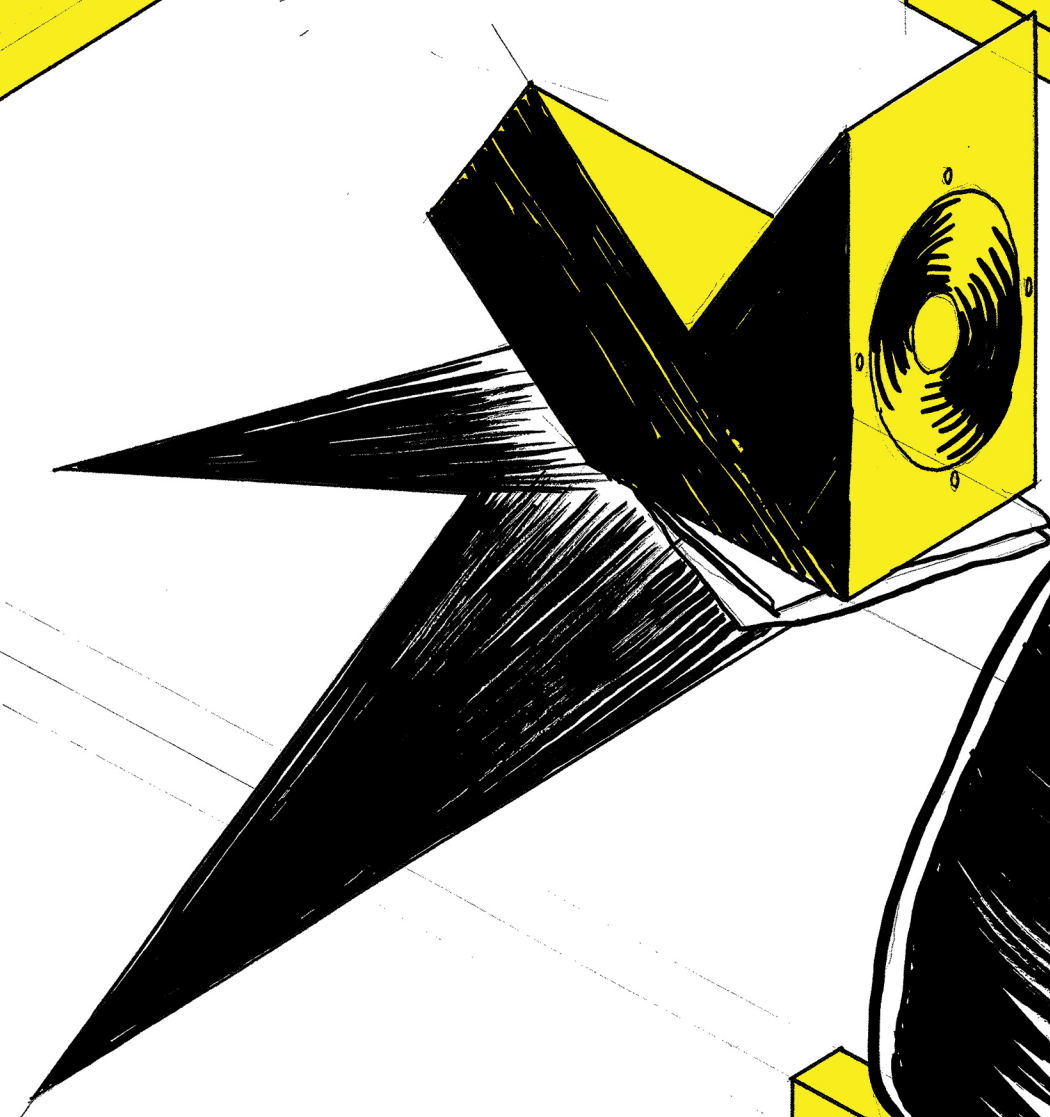
IS THE MICROPHONE ON?

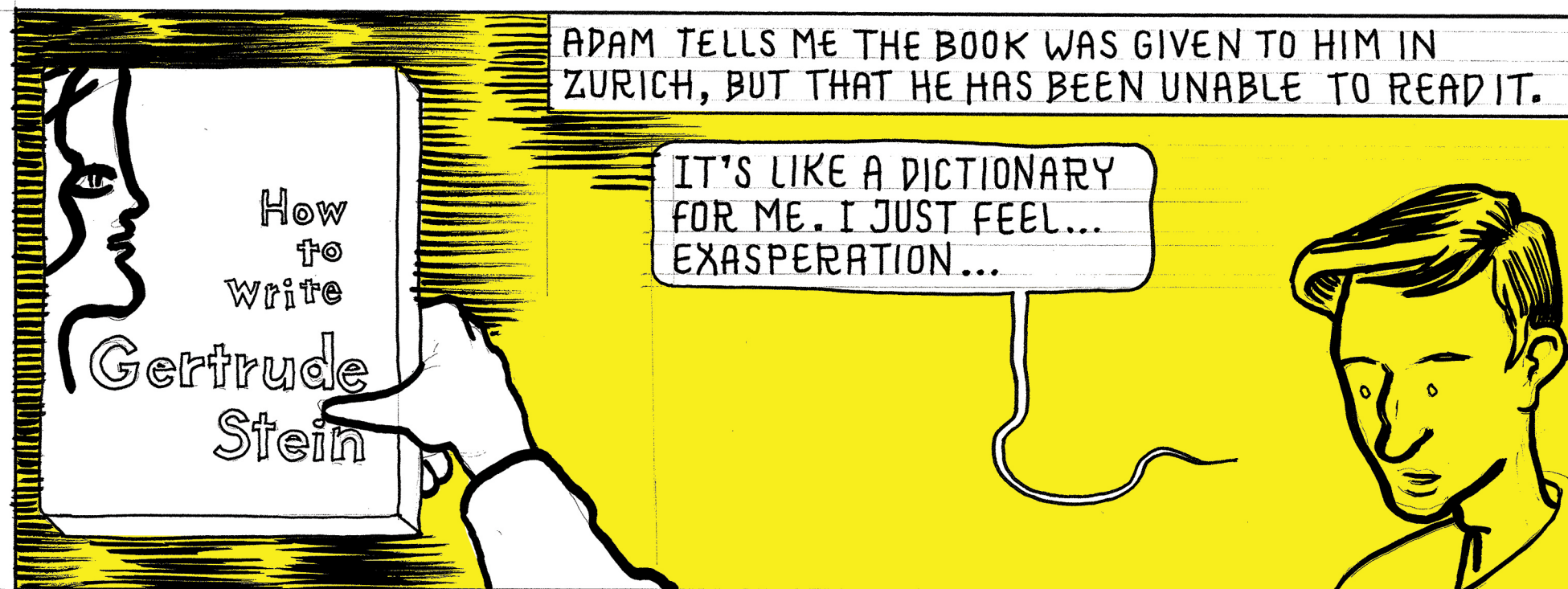


AM I THE RINGLEADER? ALI BABA? OPEN SESAME.



I DECIDE TO START WITH A DEAR FRIEND, THE
ARTIST ADAM KNIGHT.
WE SHARED A STUDIO FOR A FEW YEARS, AND
CONTAMINATION WAS INEVITABLE. INEVITABLE BUT
FRANK, OPEN, ADDRESSED. NOW HE IS DOING A PHD IN ART, AT THE ROYAL
COLLEGE OF ART, BUT I MEET HIM IN HIS
STUDIO.
I ASK ADAM TO BRING ALONG AN OBJECT
THAT HAS INFLUENCED HIM GREATLY.





ADAM TELLS ME THE BOOK WAS GIVEN TO HIM IN ZURICH, BUT THAT HE HAS BEEN UNABLE TO READ IT.

IT'S LIKE A DICTIONARY FOR ME. I JUST FEEL... EXASPERATION...



HE REPEATS A SHIRLEY MACLAINE SENTENCE, FROM SOME CAME RUNNING, ALMOST WORD FOR WORD.



I LOVE IT...

I WONDER IF HE HAS SEEN THE FILM.

BUT I CANNOT UNDERSTAND IT...



IT'S...



I THOUGHT WE SHARED A CERTAIN LACK OF IMPATIENCE...



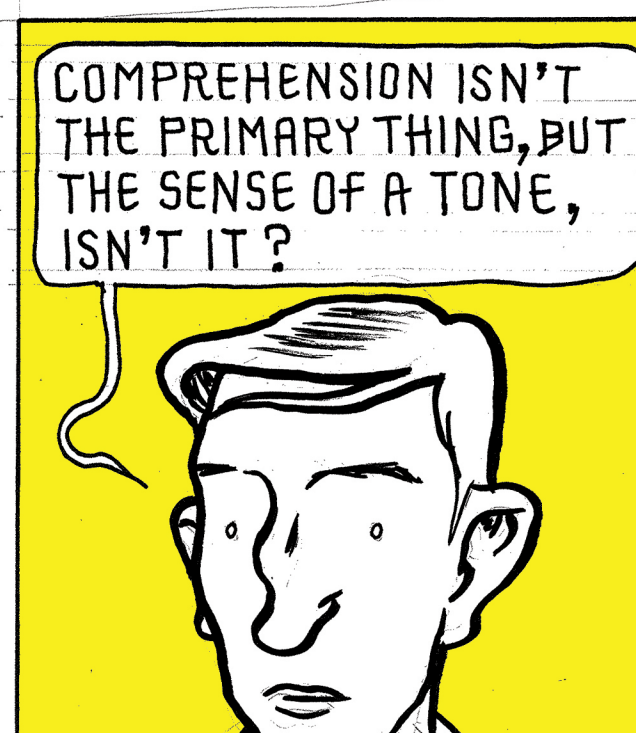
I MEAN... I SEE YOU HAVE JOYCE'S ULYSSES ON YOUR SHELF.



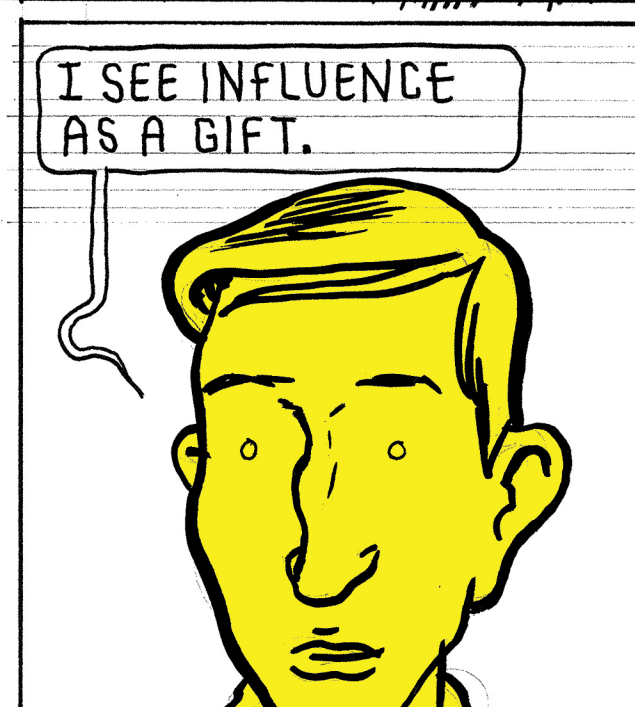
ARE THERE ANY OTHER BOOKS THAT MAKE YOU FEEL ANNOYED?



THE ONES YOU INTRODUCED TO... ROBERT MUSIL, HERZOG BY SAUL BELLOW.



COMPREHENSION ISN'T THE PRIMARY THING, BUT THE SENSE OF A TONE, ISN'T IT?



I SEE INFLUENCE AS A GIFT.



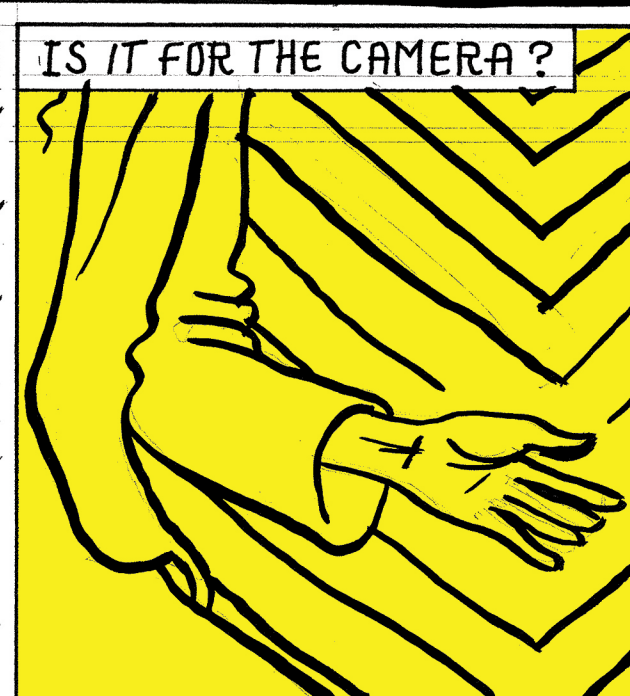
A HABIT OF CARE.



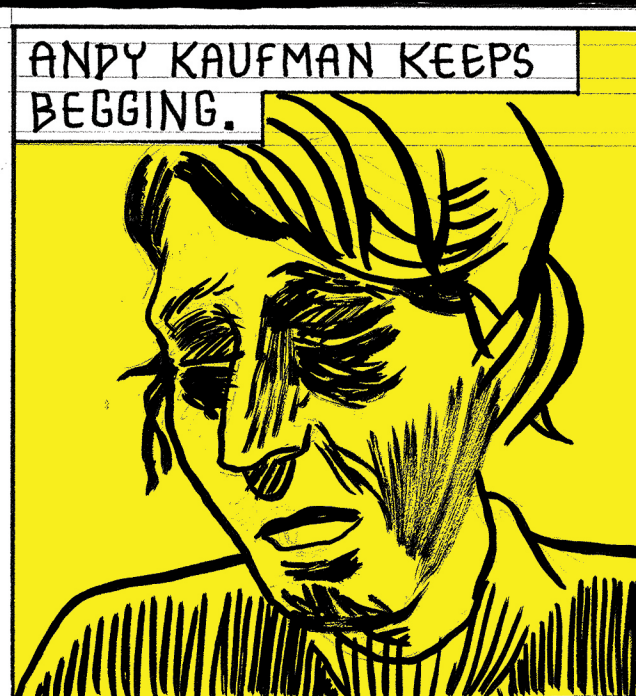
I THINK ABOUT HIS PIECE COMPARING BAS JAN APER AND ANDY KAUFMAN, FOR SOME REASON.



BAS JAN APER KEEPS CRYING.

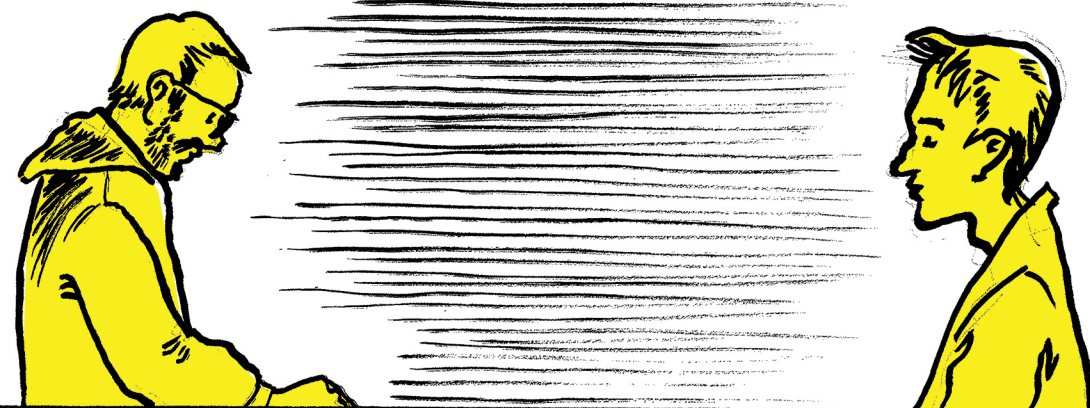


IS IT FOR THE CAMERA?



ANDY KAUFMAN KEEPS BEGGING.

ADAM SEEMS PRETTY HUMBLE, SAYING HOW HE LIKES STUDYING, SAYING THAT WHAT MAKES A GOOD STUDENT DOESN'T NECESSARILY MAKE A GOOD ARTIST.



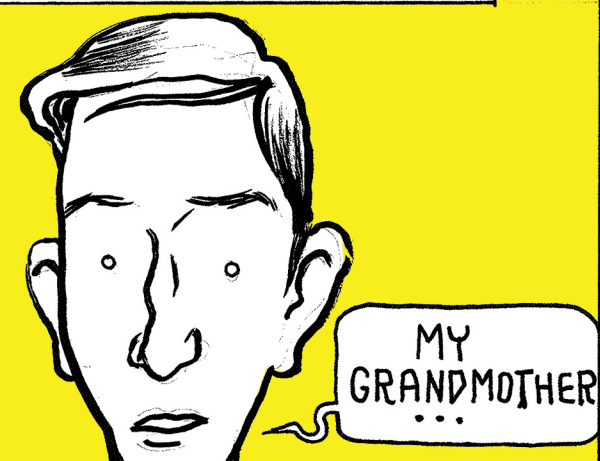
"A GOOD ARTIST USUALLY IS A BIT OBTUSE ABOUT INFLUENCE."



I ASK ADAM IF I CAN DRAW HIM. WE TALK ABOUT DRAWING.



I ASK HIM WHO HIS INFLUENCES WERE, BEFORE READING KAFKA'S DIARIES, BEFORE ART SCHOOL.



MY GRANDMOTHER ...

SHE USED TO DO THINGS FOR ME. ONE WEEKEND WE WOULD TALK ABOUT VILLAGES.



NEXT WEEK A VILLAGE WOULD APPEAR, MADE OF BALSA WOOD.



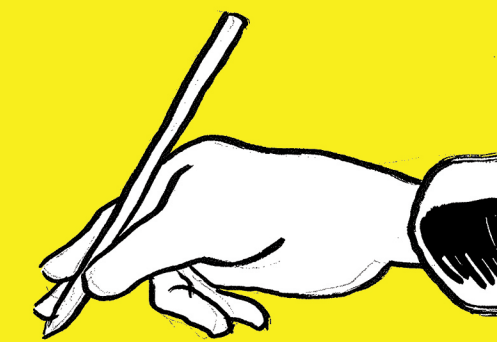
DO YOU REMEMBER THE FIRST DRAWING YOU EVER MADE?



THE FIRST OBSERVATIONAL DRAWING, YES.



I DREW MY FATHER.



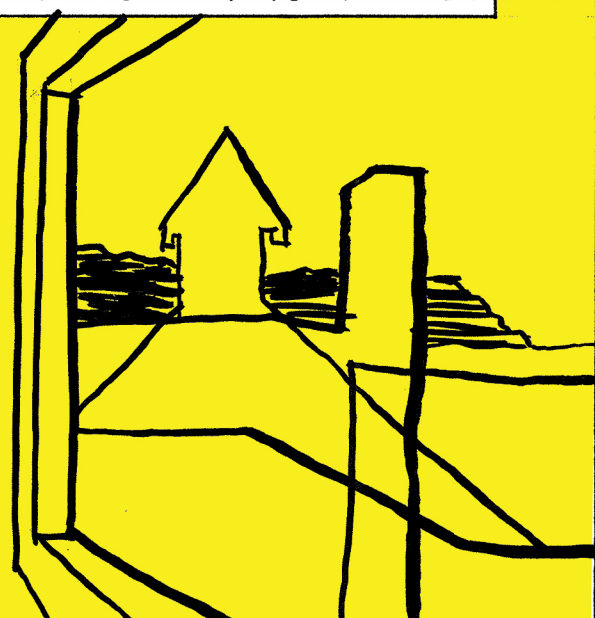
AS IF BY MAGIC?



YES, NO, IT WAS JUST IT WAS ALL REALLY WELL MADE, THIS LITTLE WORLD.



IN A SUMMER HOUSE.



HE WAS ASLEEP.

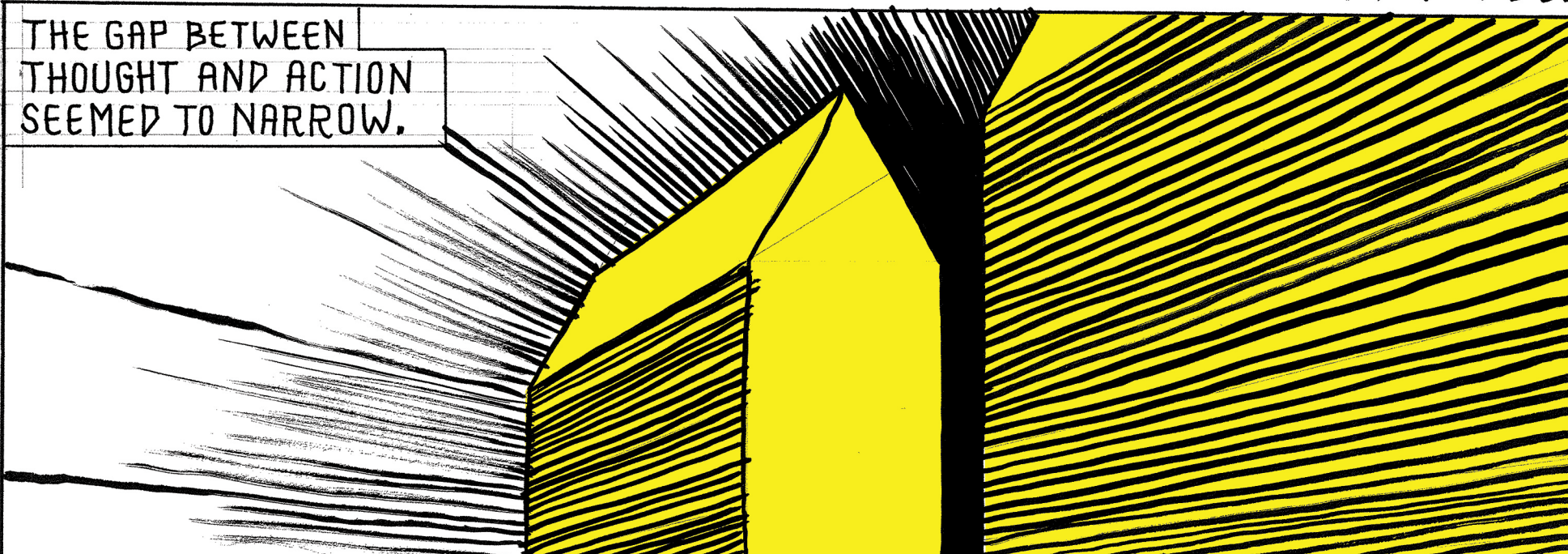


IT FELT LIKE BEAUTIFUL INSUBORDINATION.

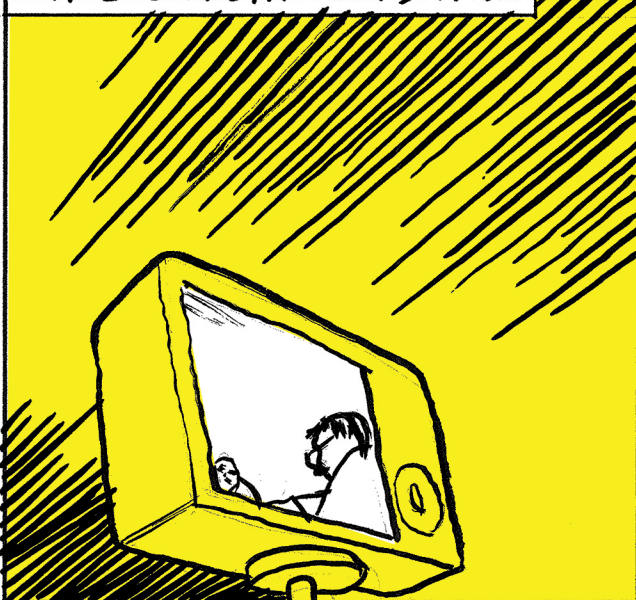


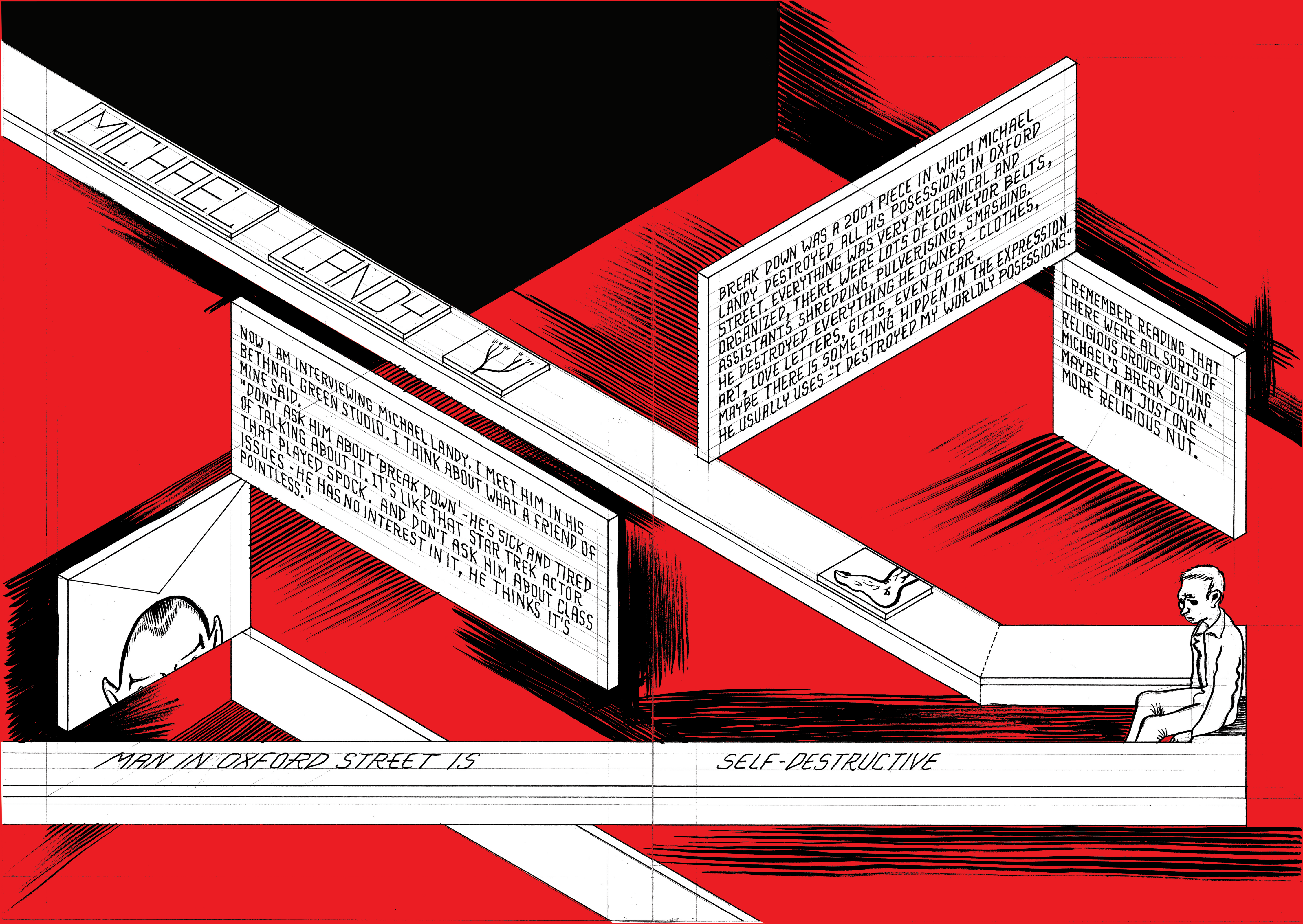
DOESN'T LOOK LIKE YOU...

THE GAP BETWEEN THOUGHT AND ACTION SEEMED TO NARROW.



LIKE CATCHING A BIRD.





MICHAEL
LANDY

NOW I AM INTERVIEWING MICHAEL LANDY. I MEET HIM IN HIS
BETHNAL GREEN STUDIO. I THINK ABOUT WHAT A FRIEND OF
MINE SAID.
"DON'T ASK HIM ABOUT 'BREAK DOWN' - HE'S SICK AND TIRED
OF TALKING ABOUT IT. IT'S LIKE THAT STAR TREK ACTOR
THAT PLAYED SPOCK. AND DON'T ASK HIM ABOUT CLASS
ISSUES - HE HAS NO INTEREST IN IT, HE THINKS IT'S
POINTLESS."

BREAK DOWN WAS A 2001 PIECE IN WHICH MICHAEL
LANDY DESTROYED ALL HIS POSSESSIONS IN OXFORD
STREET. EVERYTHING WAS VERY MECHANICAL AND
ORGANIZED, THERE WERE LOTS OF CONVEYOR BELTS,
ASSISTANTS SHREDDING, PULVERISING, SMASHING.
HE DESTROYED EVERYTHING HE OWNED - CLOTHES,
ART, LOVE LETTERS, GIFTS, EVEN A CAR.
MAYBE THERE IS SOMETHING HIDDEN IN THE EXPRESSION
HE USUALLY USES - "I DESTROYED MY WORLDLY POSSESSIONS."

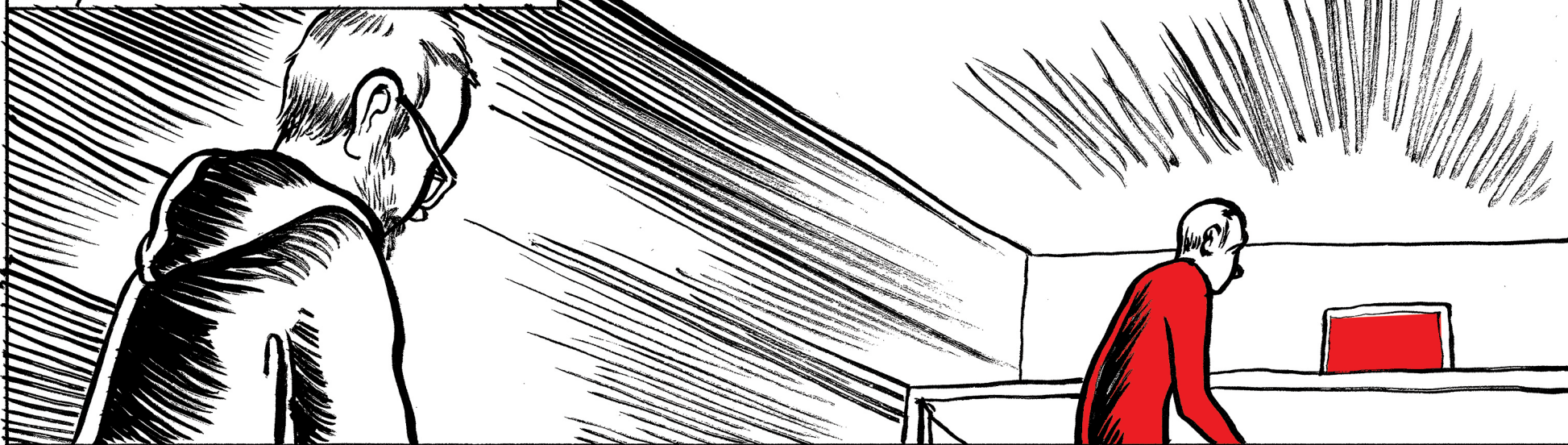
I REMEMBER READING THAT
THERE WERE ALL SORTS OF
RELIGIOUS GROUPS VISITING
MICHAEL'S BREAK DOWN.
MAYBE I AM JUST ONE
MORE RELIGIOUS NUT.



MAN IN OXFORD STREET IS

SELF-DESTRUCTIVE

OR MAYBE THIS HAS NOTHING TO DO WITH RELIGION. MICHAEL LANDY'S DRAWINGS HAVE ALWAYS TOUCHED ME, THEY POINTED A WAY.



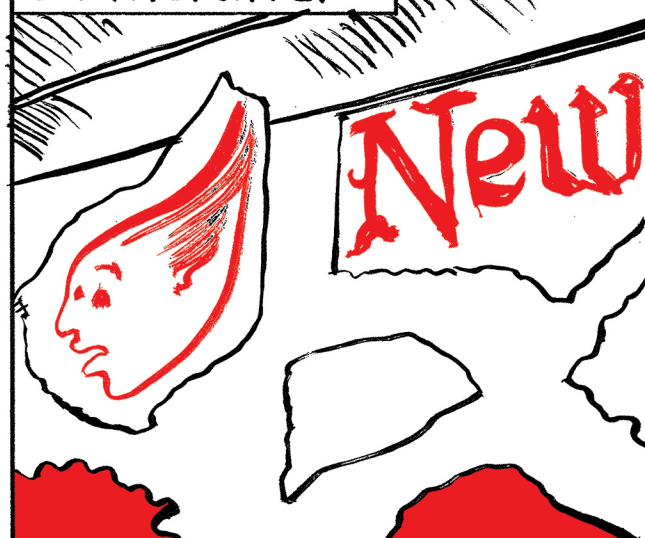
THERE ARE THE WEEDS.



THE OBSERVATIONAL DRAWINGS OF HIS FATHER.

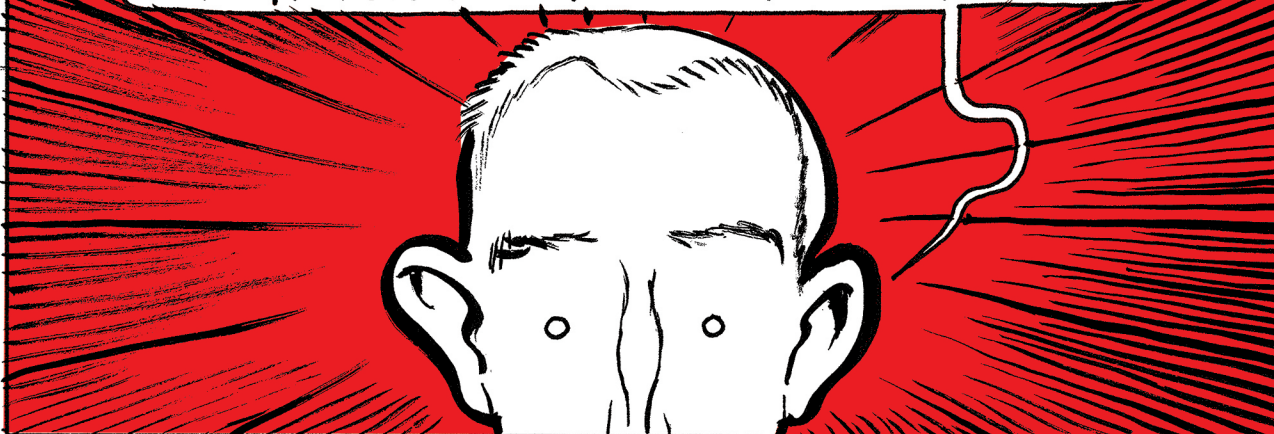


AND THE RECENT "BREAKING NEWS," WHICH I INVIGILATED.



I DON'T THINK MICHAEL LIKES THE THEME OF INFLUENCE.

I'VE NEVER HAD AN INTEREST IN IT MYSELF. I'VE NEVER LOOKED UP TO ANYBODY.



MAYBE MICHAEL IS ONE OF THOSE ARTISTS ADAM MENTIONED AS BEING OBTUSE ABOUT INFLUENCE.

WHAT ABOUT FORMATION?...



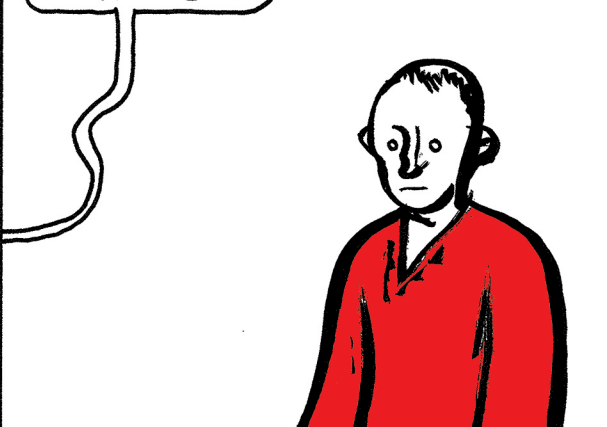
HE LIVES FOR HIS WORK.

WHAT DO YOU MEAN?

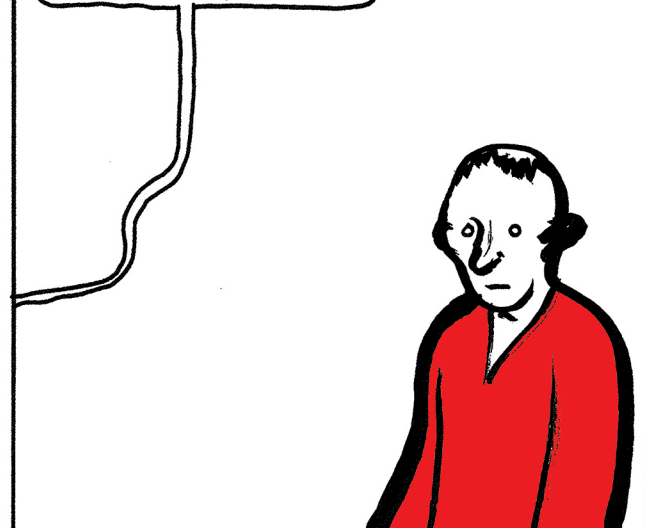


HE IS INTERESTED IN HIS WORK.

...ART SCHOOL...



WHAT ABOUT GOLDSMITHS?



HE COMES FROM A CURSED GENERATION, SHARK INFESTED, AS THEY SAY.

I JUST HAPPENED TO COINCIDE WITH PEOPLE LIKE DAMIEN HIRST, SARAH LUCAS, LIAM GILICK AND GARY HUME.



MICHAEL TELLS ME THEY HAD TOTAL FREEDOM IN THE GOLDSMITHS FINE ART BA, AND GIVES AN IMAGE.

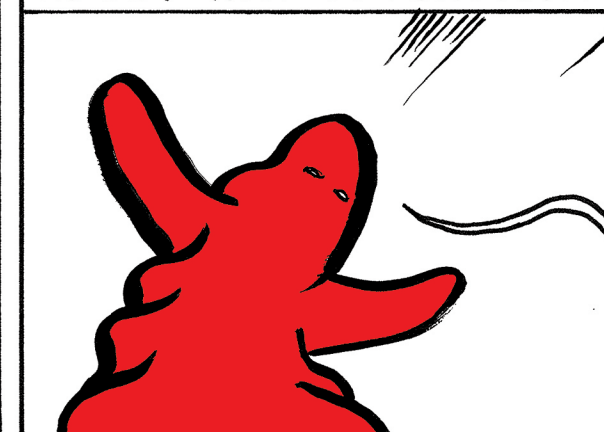
IF SOMEONE WANTED TO STICK HB PENCILS AND SING THE NATIONAL ANTHEM, THAT WOULD BE FINE.



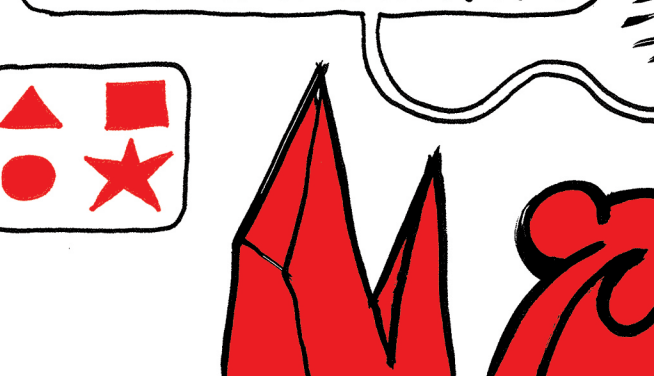
MICHAEL CRAIG-MARTIN ADOPTED ME, HE WAS A GREAT ADVOCATE, VERY POSITIVE, NOT BURDENED BY HIS OWN PRACTICE.



I ALWAYS THINK ABOUT CRAIG-MARTIN'S "GIVING PERMISSION" ADDRESS WHEN I END UP WRITING ABOUT ART EDUCATION.



1985. THESE WERE TIMES WHEN BEING AN ARTIST HAD NO MEANING. YOU MIGHT AS WELL BE A VAGABOND OR A ROBBER.



"YOU HAD TO WAIT, YOU SEE? YOU WOULD DO AN APPRENTICESHIP WITH A SENIOR PAINTER.."



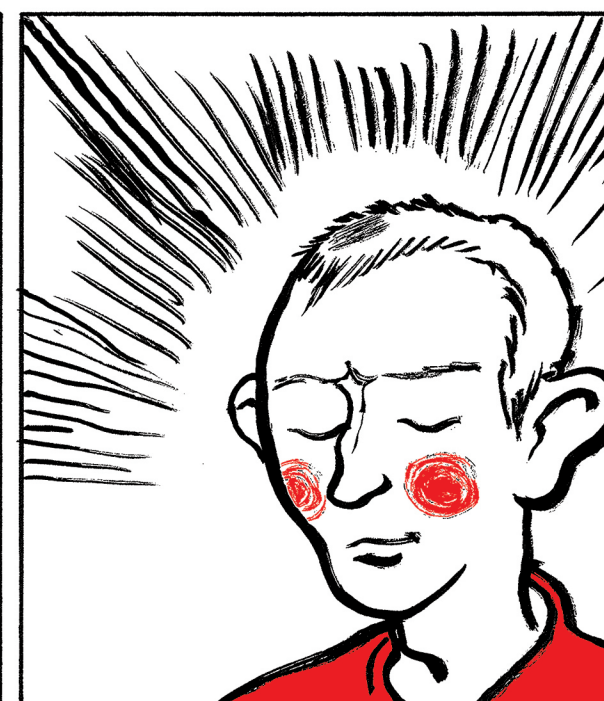
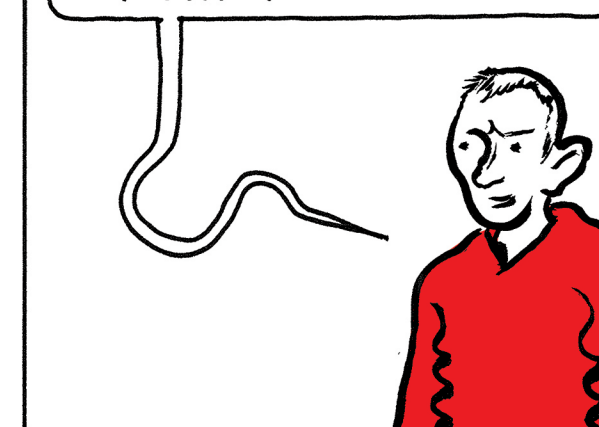
"FIFTEEN YEARS LATER A SHOW WAS BESTOWED UPON YOU."



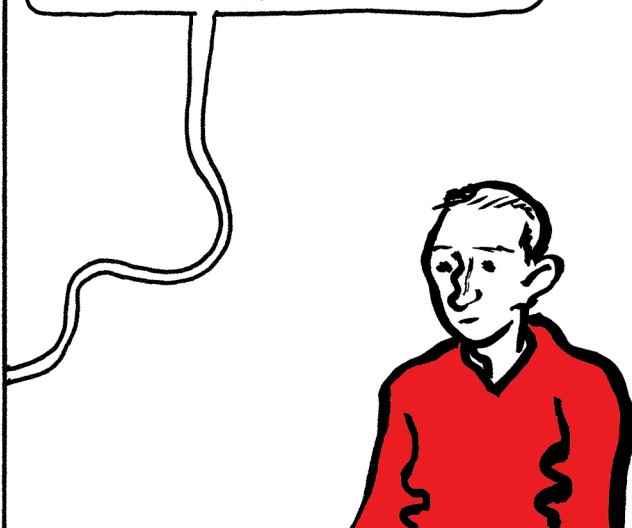
"WE CIRCUMVENTED ALL THAT. DAMIEN HIRST HAD THE IDEA OF MAKING A GROUP SHOW CALLED FREEZE, AND THAT WAS IT."

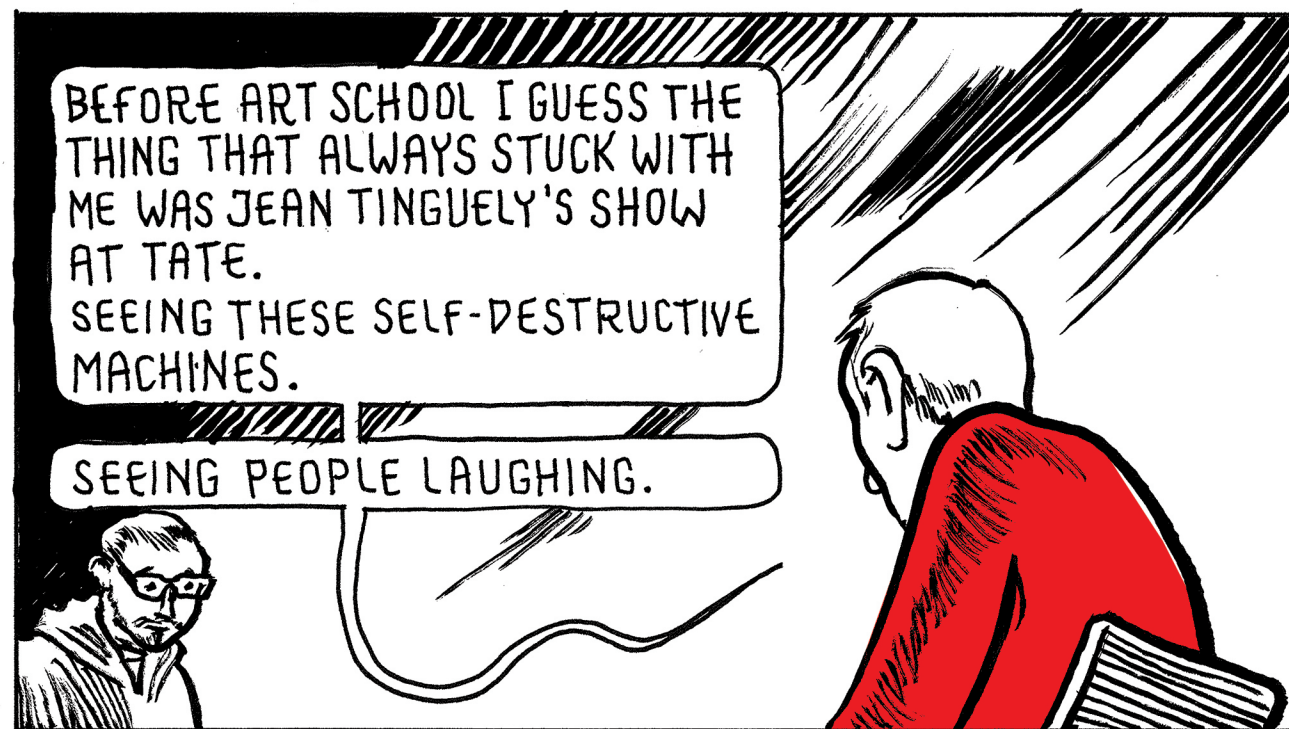


I GUESS THATCHER WOULD HAVE BEEN PROUD OF OUR ENTREPRENEURIAL ENDEAVORS.



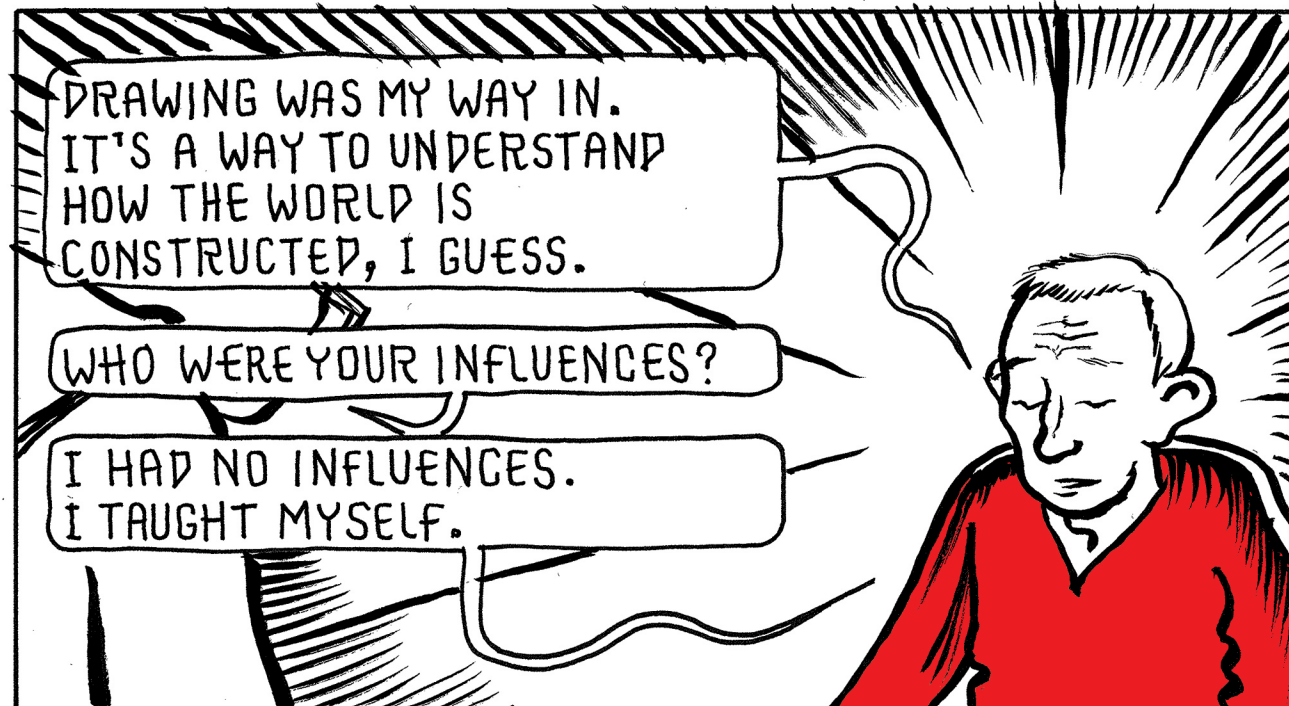
WHAT ABOUT... BEFORE ART SCHOOL?





BEFORE ART SCHOOL I GUESS THE THING THAT ALWAYS STUCK WITH ME WAS JEAN TINGUELY'S SHOW AT TATE. SEEING THESE SELF-DESTRUCTIVE MACHINES.

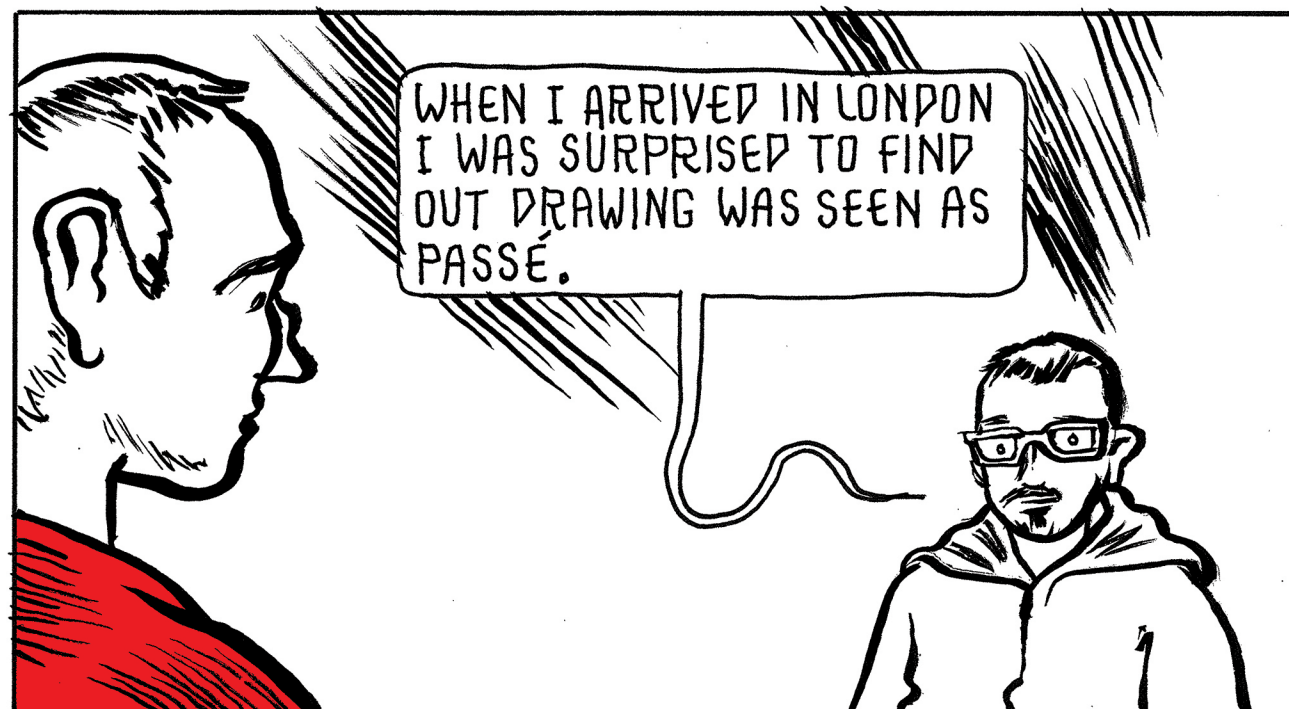
SEEING PEOPLE LAUGHING.



DRAWING WAS MY WAY IN. IT'S A WAY TO UNDERSTAND HOW THE WORLD IS CONSTRUCTED, I GUESS.

WHO WERE YOUR INFLUENCES?

I HAD NO INFLUENCES. I TAUGHT MYSELF.



WHEN I ARRIVED IN LONDON I WAS SURPRISED TO FIND OUT DRAWING WAS SEEN AS PASSÉ.

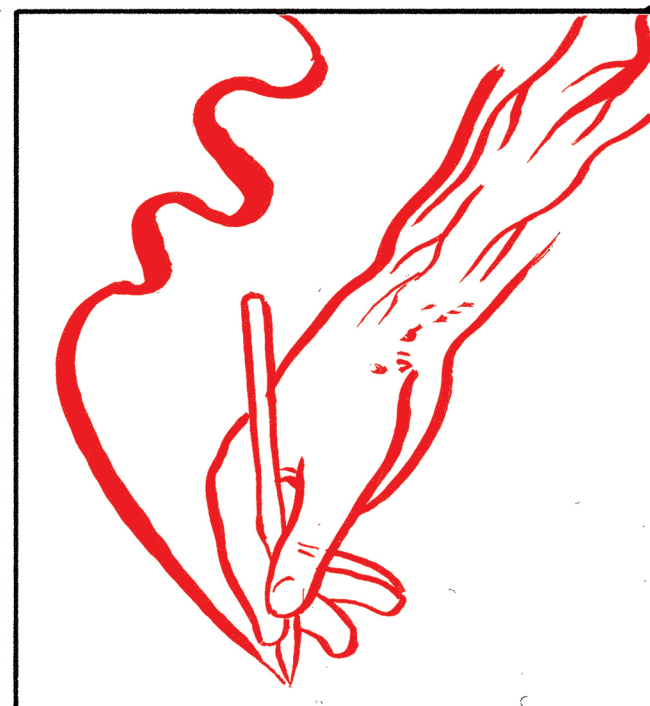


YEAH, COMICS IN NEWSPAPERS ARE TO DO WITH PLAY, VERY CREATIVE PLAY. PEOPLE FORGET CHILDISH PURSUITS, FORGET TO PLAY.

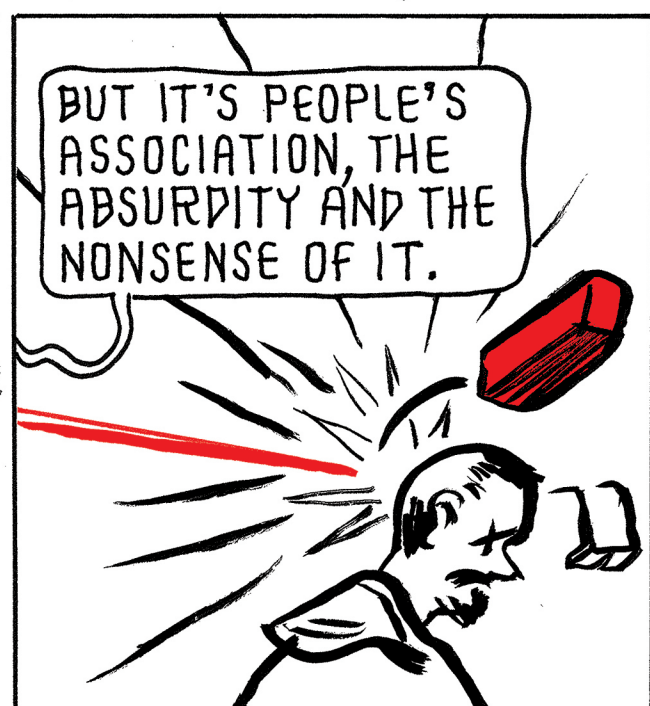
GRAPHIC NOVEL PEOPLE TRY TO AVOID ANY LINKS TO CHILDHOOD LIKE THE PLAGUE, THOUGH.



UP TO NOW I GOT TWO NAMES - CRAIG-MARTIN AND TINGUELY. I GO INTO DRAWING, BECAUSE THAT IS WHAT LED ME HERE.



I GUESS PRINT AND COMICS WERE MY SAVING CLAUSES.



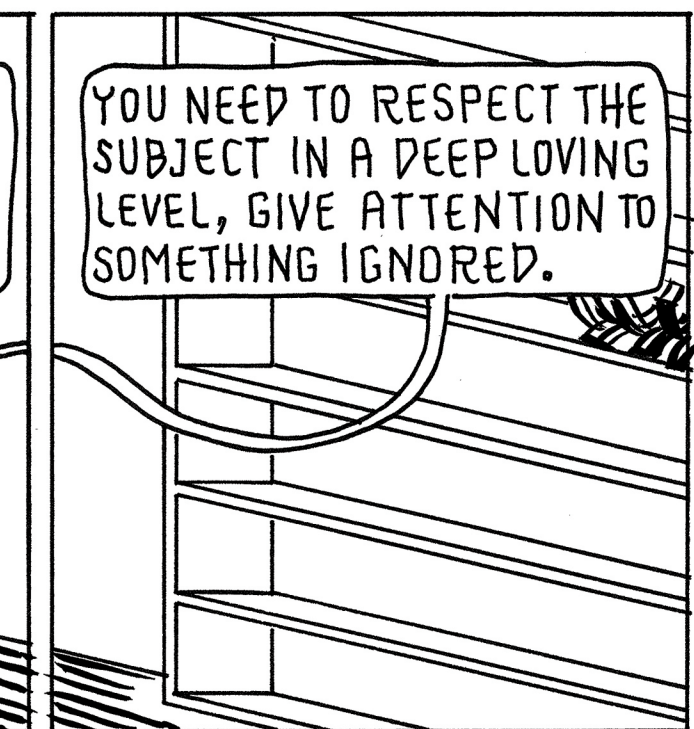
BUT IT'S PEOPLE'S ASSOCIATION, THE ABSURDITY AND THE NONSENSE OF IT.



WHAT ABOUT DAVID HOCKNEY AND THE PURITY OF THE LINE THING? WAS THAT IMPORTANT?



YEAH, I LIKE WHAT HOCKNEY SAYS ABOUT DRAWING, ABOUT THE HEART IN DRAWING.



YOU NEED TO RESPECT THE SUBJECT IN A DEEP LOVING LEVEL, GIVE ATTENTION TO SOMETHING IGNORED.

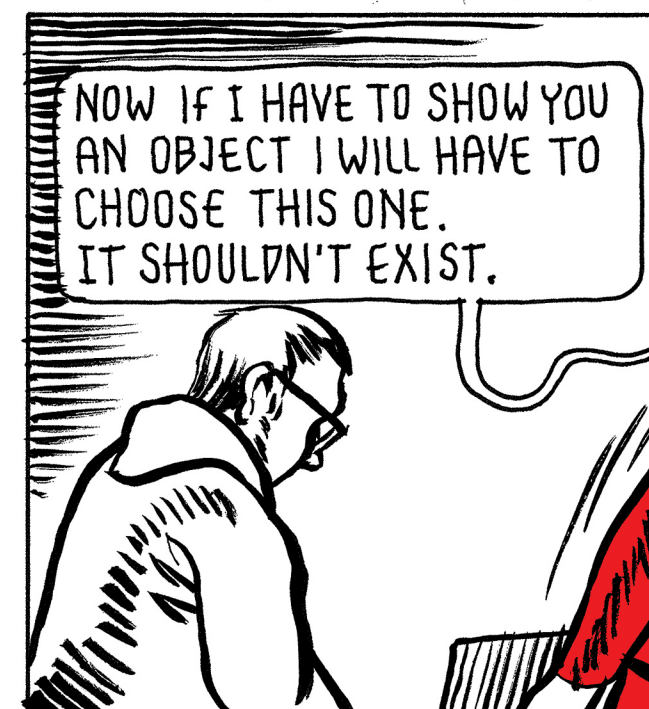


LIKE WITH YOUR WEEDS?

WEEDS ARE A NUISANCE. THEY GROW ANYWHERE.



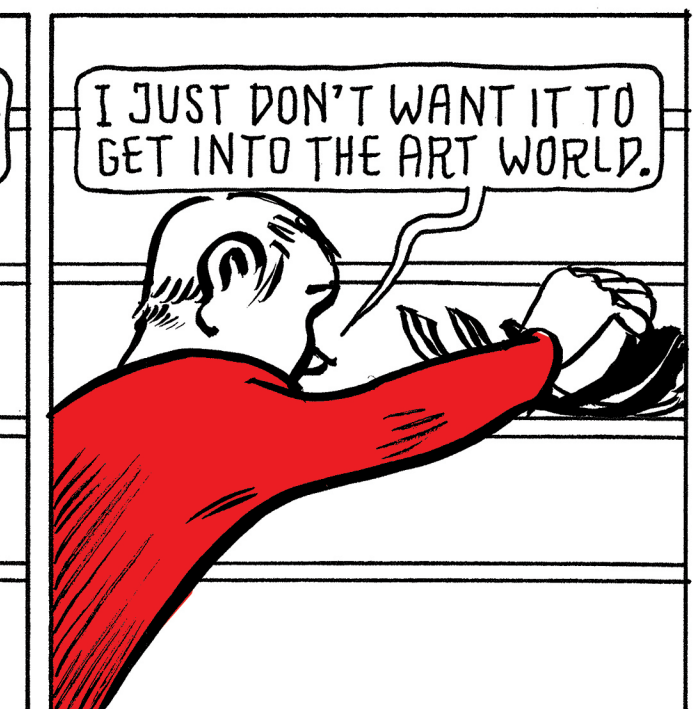
LIKE ARTISTS.



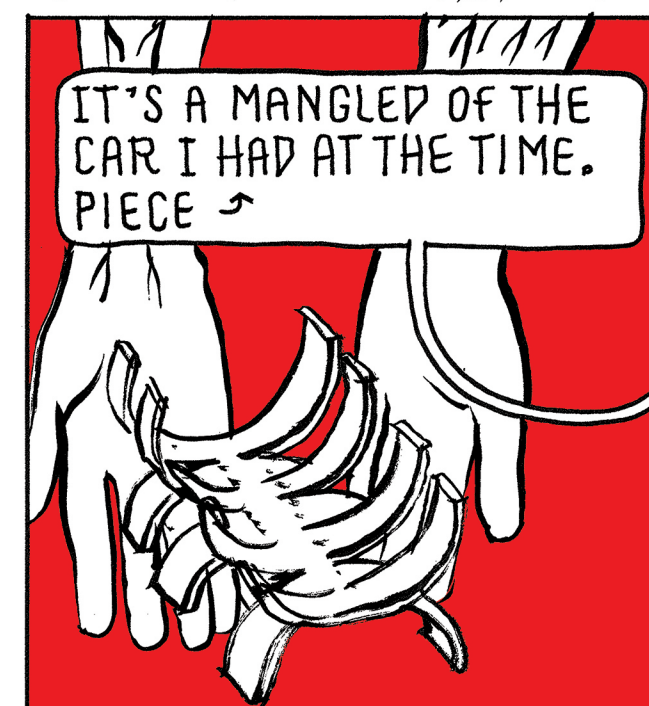
NOW IF I HAVE TO SHOW YOU AN OBJECT I WILL HAVE TO CHOOSE THIS ONE. IT SHOULDN'T EXIST.



IT WAS TAKEN FROM BREAK DOWN BY AN ASSISTANT.



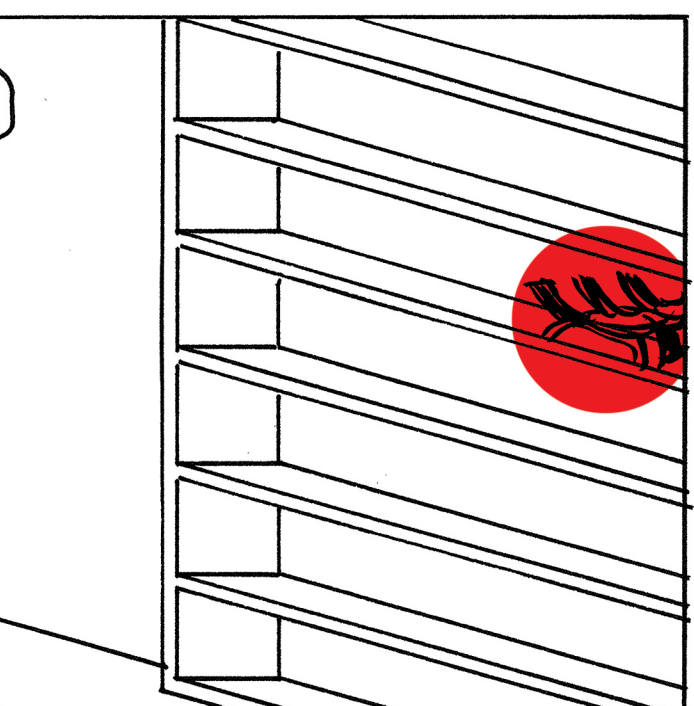
I JUST DON'T WANT IT TO GET INTO THE ART WORLD.



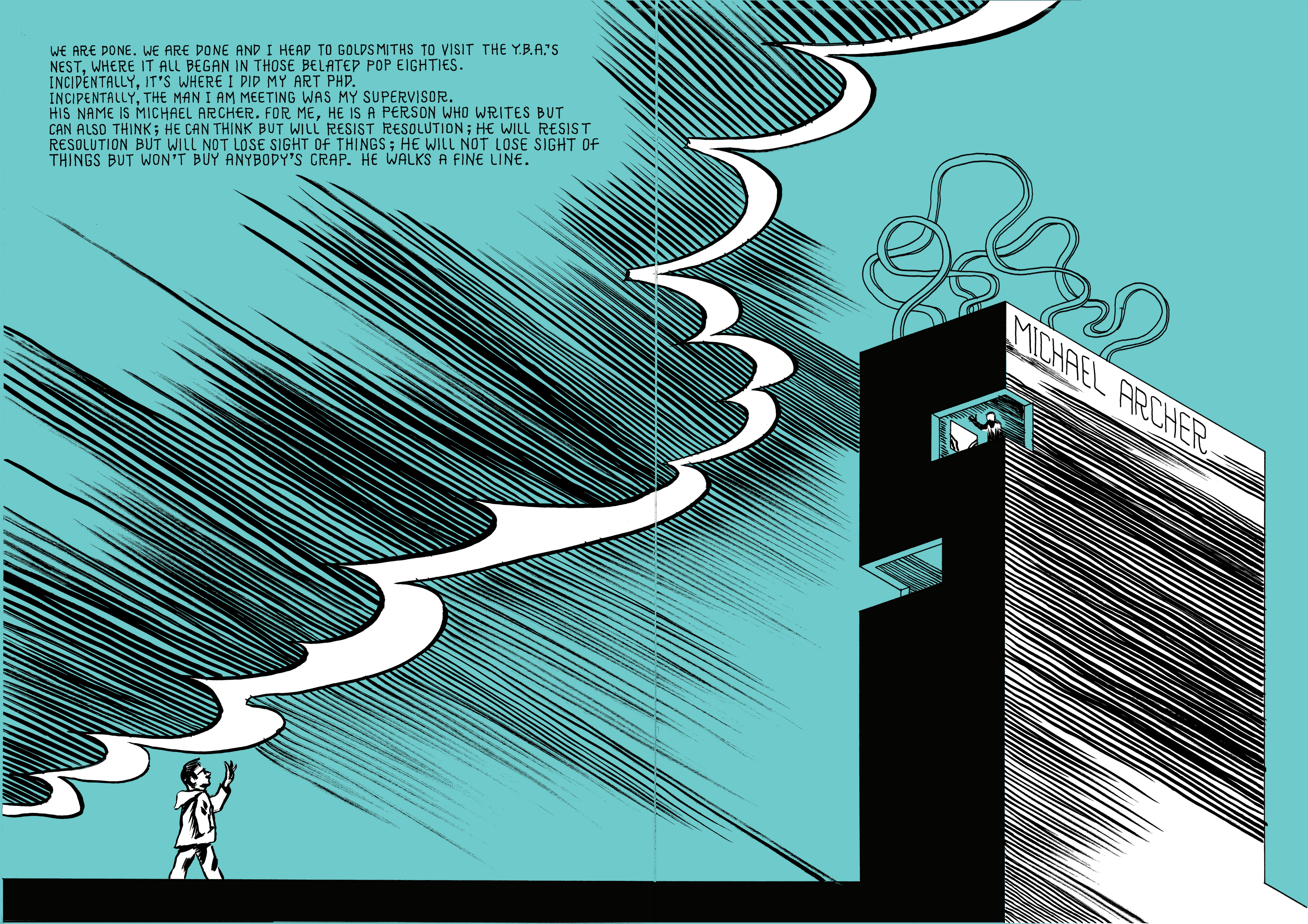
IT'S A MANGLED OF THE CAR I HAD AT THE TIME. PIECE



ARE WE DONE?



WE ARE DONE. WE ARE DONE AND I HEAD TO GOLDSMITHS TO VISIT THE Y.B.A.'S NEST, WHERE IT ALL BEGAN IN THOSE BELATED POP EIGHTIES. INCIDENTALLY, IT'S WHERE I DID MY ART PHD. INCIDENTALLY, THE MAN I AM MEETING WAS MY SUPERVISOR. HIS NAME IS MICHAEL ARCHER. FOR ME, HE IS A PERSON WHO WRITES BUT CAN ALSO THINK; HE CAN THINK BUT WILL RESIST RESOLUTION; HE WILL RESIST RESOLUTION BUT WILL NOT LOSE SIGHT OF THINGS; HE WILL NOT LOSE SIGHT OF THINGS BUT WON'T BUY ANYBODY'S CRAP. HE WALKS A FINE LINE.



MICHAEL ARCHER DOESN'T SEEM COMFORTABLE WITH THE THEME EITHER.

I WANT A QUESTION TO ANSWER.



INFLUENCE IS AN OVEREXPOSED TERM, I KNOW. A DIRTY WORD.

I WONDER IF 'FORMATION' WOULD BE MORE USEFUL.



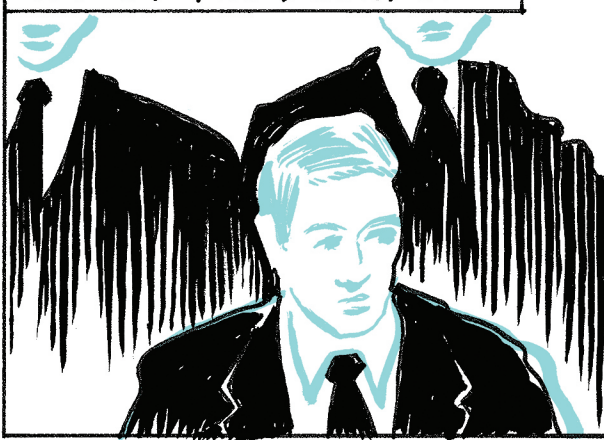
MICHAEL STARTS TALKING ABOUT CHILDHOOD AND ADOLESCENCE, ABOUT MOMENTS THAT OPENED UP REALMS OF POSSIBILITY.



"I GREW UP IN THE 1950'S AND 60'S, THERE ARE CERTAIN THINGS I CAN REMEMBER, LIKE KENNEDY BEING SHOT."



"AN IMAGE ON TELEVISION ABOUT PUTTING A MAN ON THE MOON AND RETURNING HIM SAFE TO EARTH BY THE END OF THE DECADE."



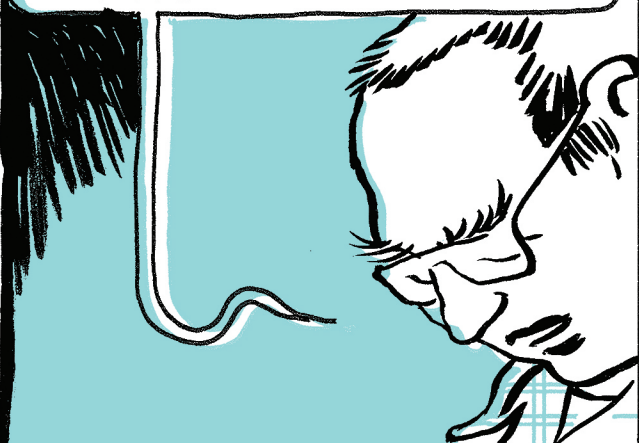
"POSSIBILITY AND POTENTIAL WERE IMPORTANT THINGS FOR A SMALL BOY."



"THE 1968 OLYMPICS, EARLY IN MY TEENS - THAT IMAGE OF TOMMIE SMITH AND JOHN CARLOS WAS PROFOUNDLY IMPORTANT. IT'S FAIRLY CLICHÉD, BUT IT WAS. I WAS LISTENING TO MILES DAVIS, READING JAMES BALDWIN."



I REMEMBER MY FATHER. HE WAS A TEACHER OF CRAFT, WITH AN IMMENSE CURIOSITY.



I REMEMBER OPENING UP A BOOK ON THE COLLECTION OF THE TATE.



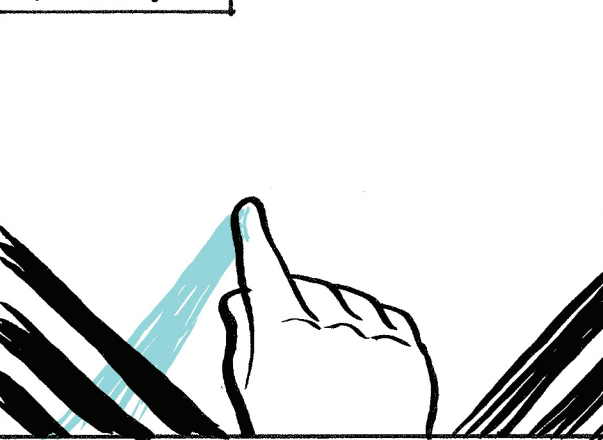
I STOPPED AT THE PAGE WHERE THEY HAD THIS REPRODUCTION OF A MORRIS LOUIS PAINTING.



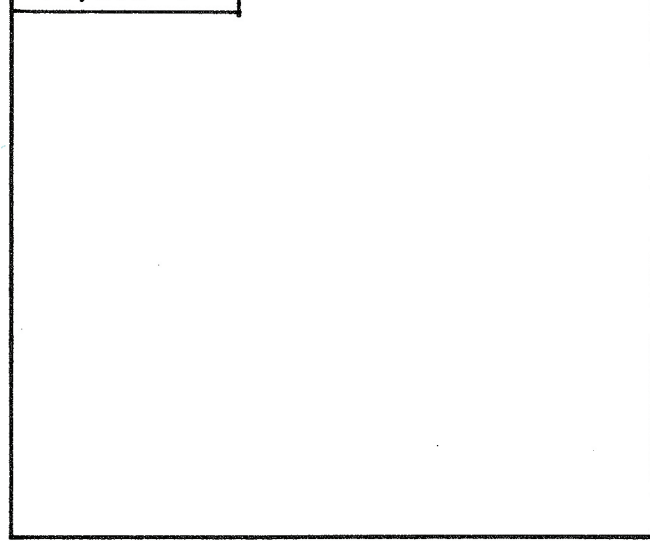
THERE WERE THESE "DRIBBLES OF PAINT ON THE SIDES OF THIS CANVAS. 'WHAT IS GOING ON HERE', I ASKED MY FATHER"



"WELL LET'S THINK ABOUT SPACE AND COLOUR, OPTICAL SPACE'. YES BUT WHAT IS HAPPENING IN BETWEEN - HERE?"



"'NOTHING', MY FATHER SAID, 'NOTHING IS HAPPENING THERE.'"



"NOW I KNEW THAT WASN'T THE RIGHT ANSWER. I THOUGHT NOW THAT IS WHAT I WILL FIND OUT ABOUT."



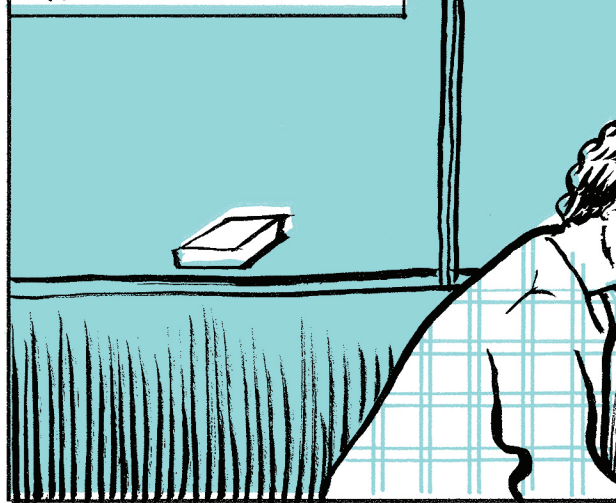
I HAVEN'T FOUND OUT YET, THOUGH.



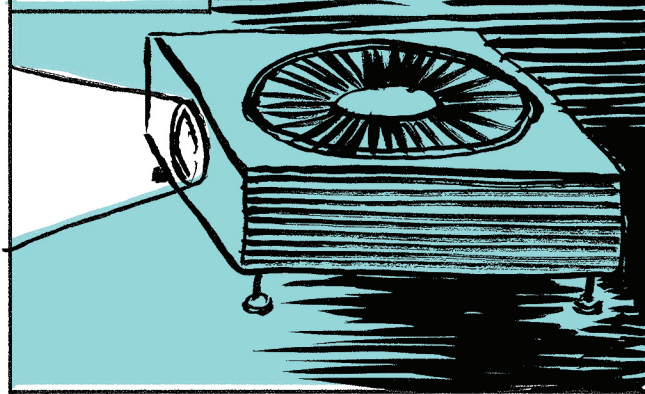
"I DID SCIENCE FIRST, BUT I KEPT PASSING THIS BOOKSHOP WINDOW AND THERE I KEPT SEEING THIS BOOK I WANTED TO BUY."



"I CHANGED MY SUBJECT TO ART SO I COULD GET IT, AND WRITE, WRITE ABOUT CUBISM."



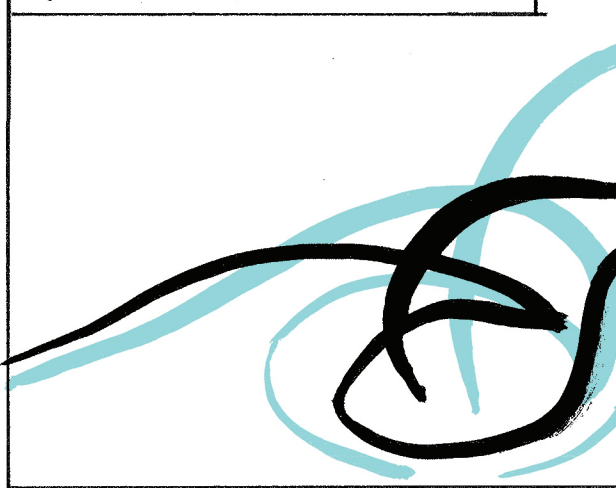
"THEN I DID A LOT OF TECH WORK FOR THE WHITECHAPEL GALLERY. I HAD TO HANDLE AND INSTALL WORK BY CARL ANDRE, EVA HESSE, SIGMAR POLKE."



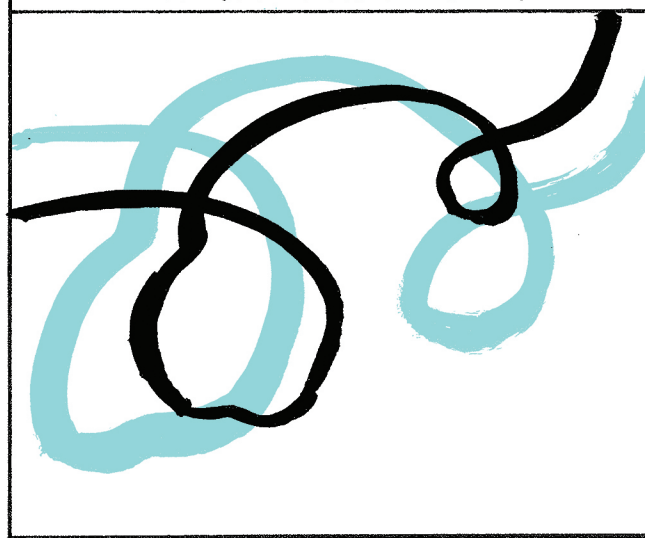
"IT WAS HUGE IMPORTANT TO SEE SIGMAR POLKE AT WORK. HE ONLY SHOWED UP ON THE DAY OF THE OPENING!"



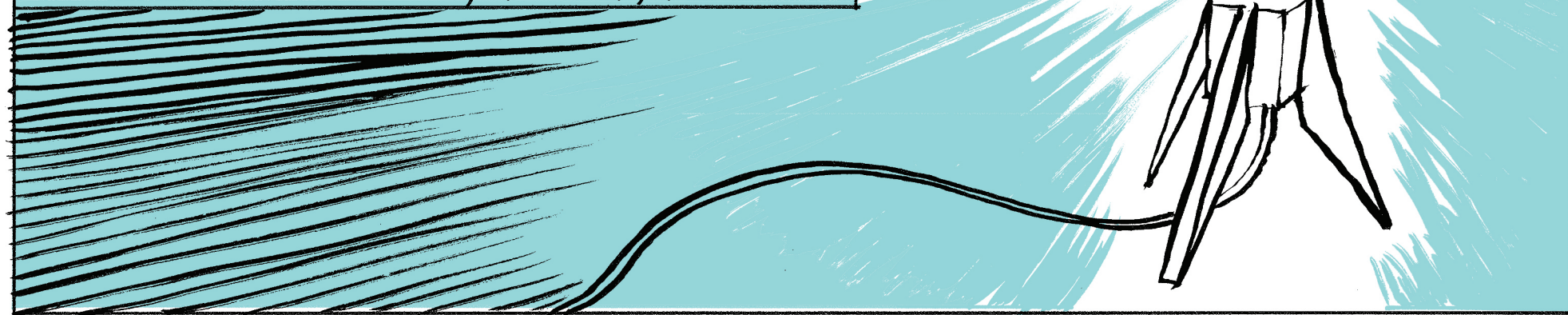
"HE BROUGHT IMAGES OF DOOPLES HE HAD MADE. THERE WAS ASSURANCE AND IMPROVISATION."



"HE KNEW IT WASN'T A MAJOR PIECE, BUT IT WAS THE RIGHT THING TO DO."



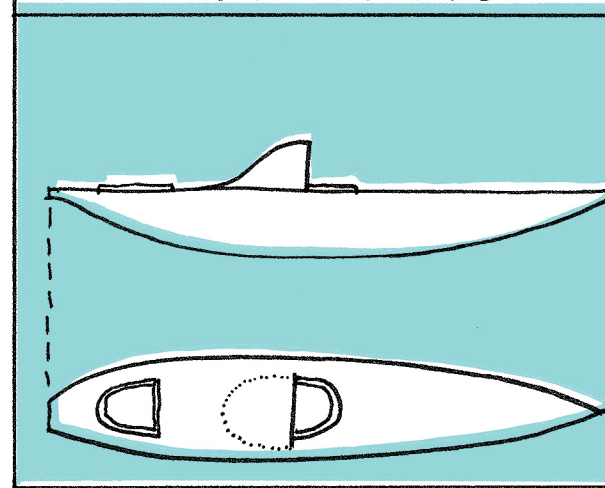
MICHAEL ALSO TELLS ME WHY THIS OBJECT IS IMPORTANT TO HIM. HIS FATHER MADE IT. IT WAS THE FIRST INSTANCE HE HAD TO THINK ABOUT WHAT AN OBJECT DID. IT IS AN OBJECT THAT IS A STAND FOR SOMETHING ELSE BUT THAT SOMETHING ELSE DOESN'T EXIST. THERE IS NO LAMPSHADE, NO BODY, NOTHING.



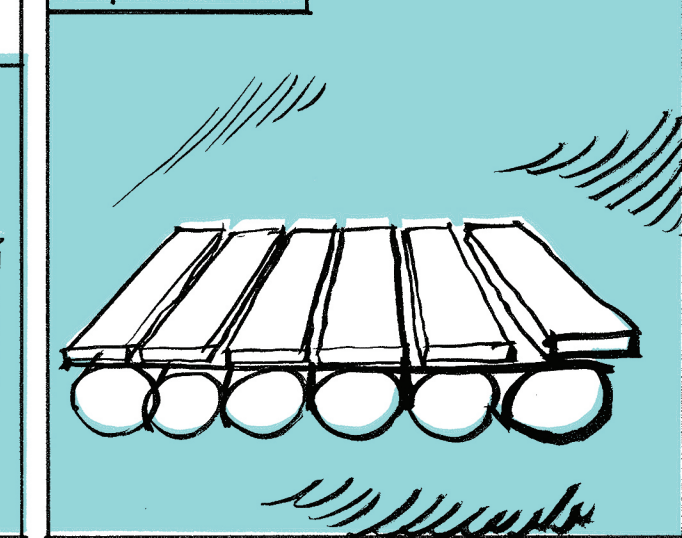
WHAT ABOUT TEACHING? HOW DO YOU THINK YOU INFLUENCE PEOPLE THERE?



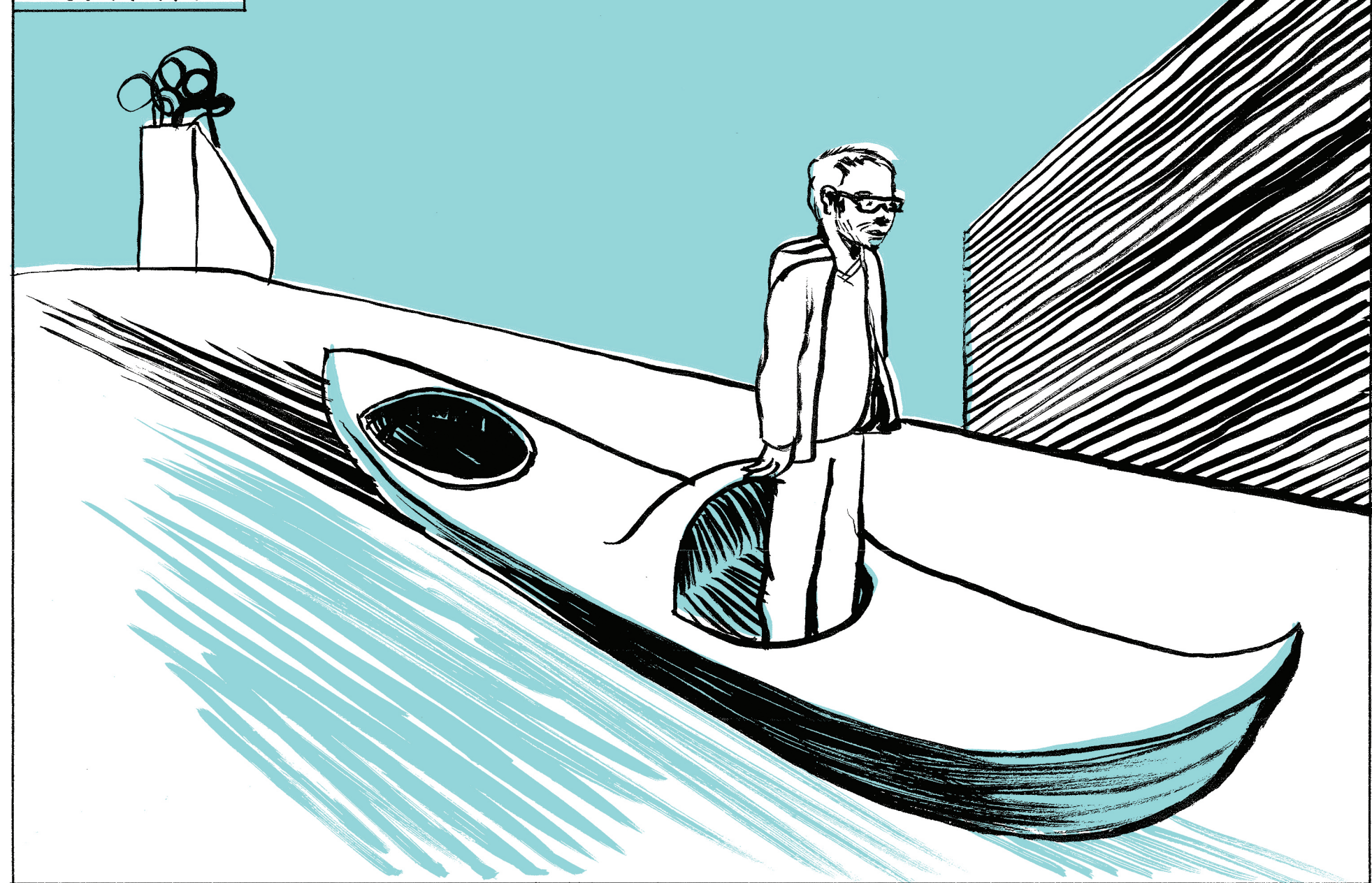
"A STUDENT ONCE TOLD ME - 'I THOUGHT WE WOULD SIT AND YOU WOULD TELL ME HOW TO BUILD MY BOAT!'"



"INSTEAD I ENDED UP WITH THIS RAFT I HAD TO BUILD MYSELF."

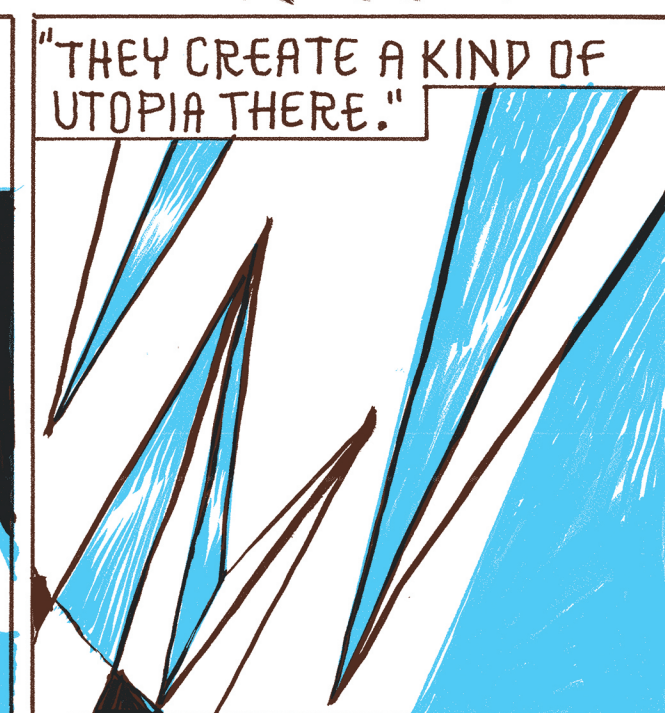
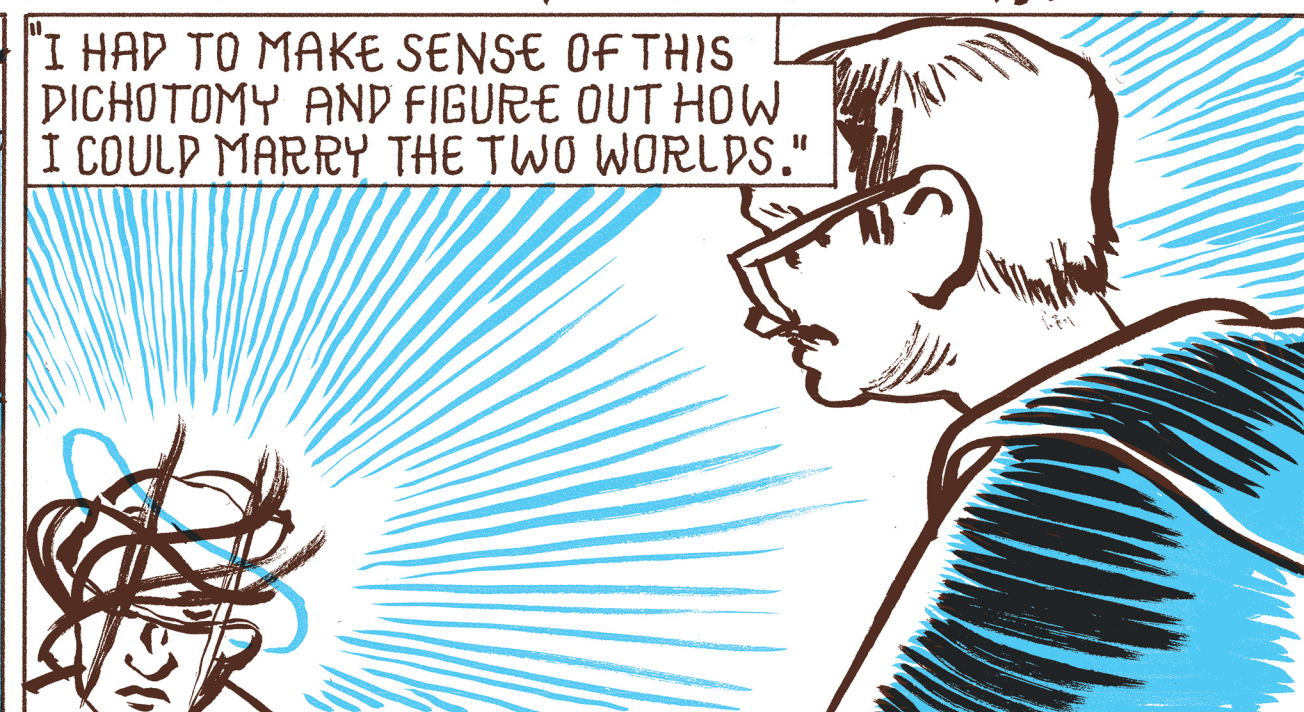
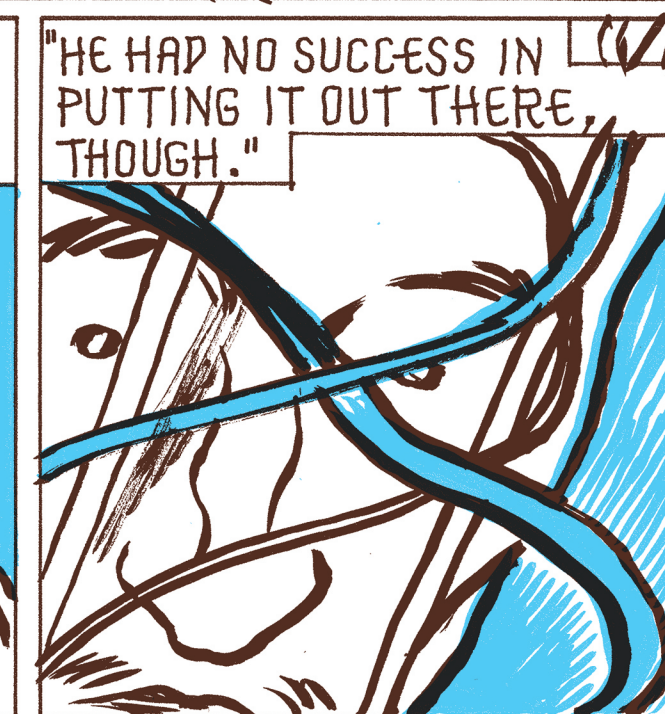
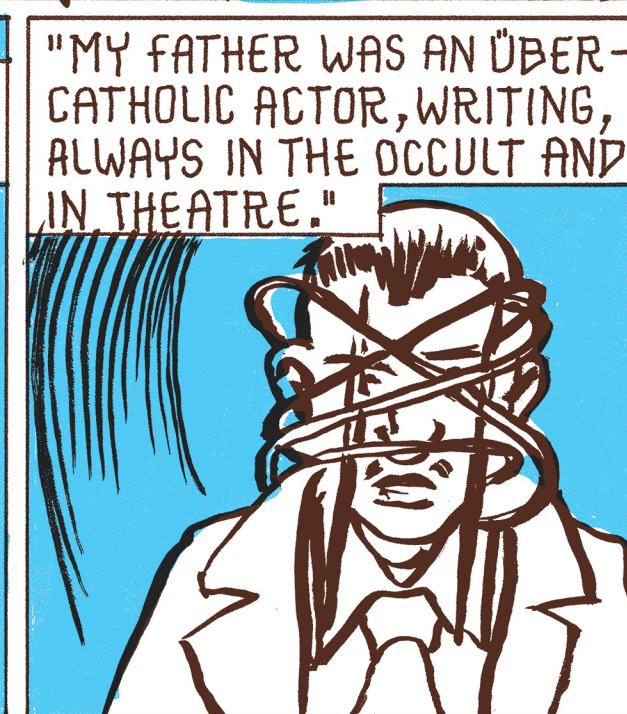
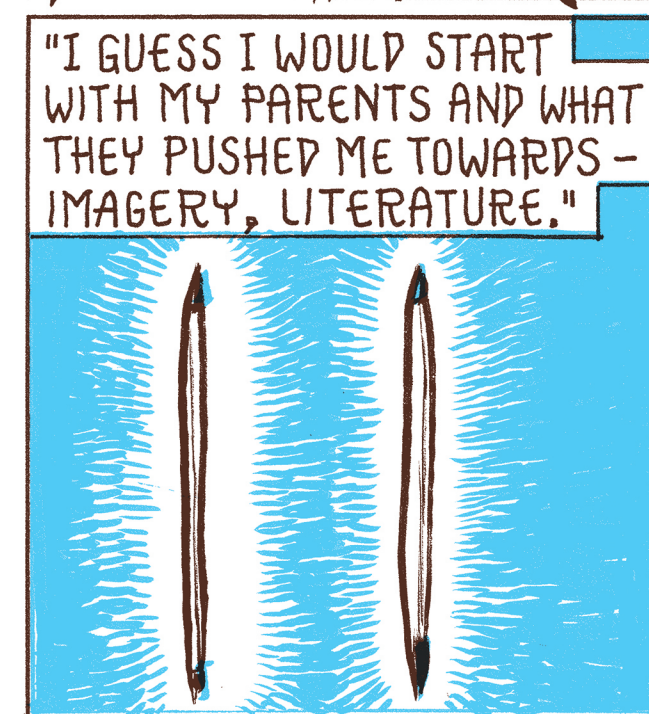
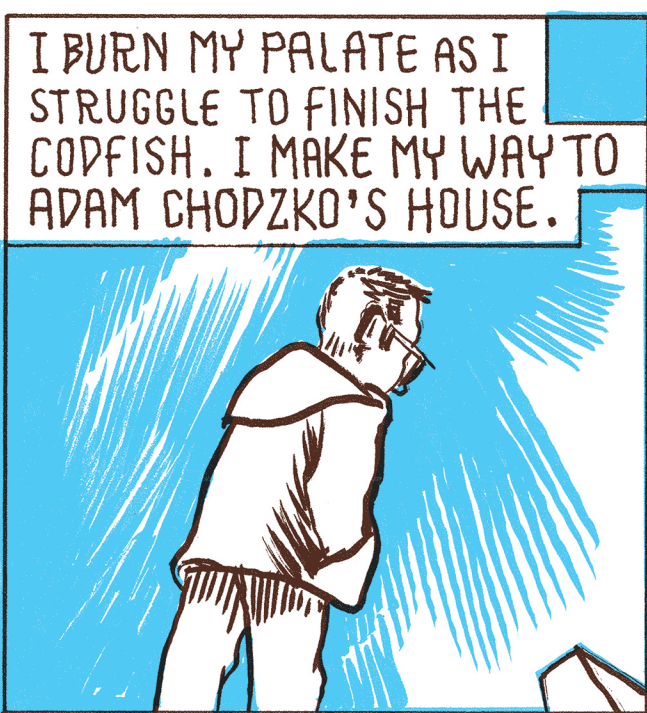
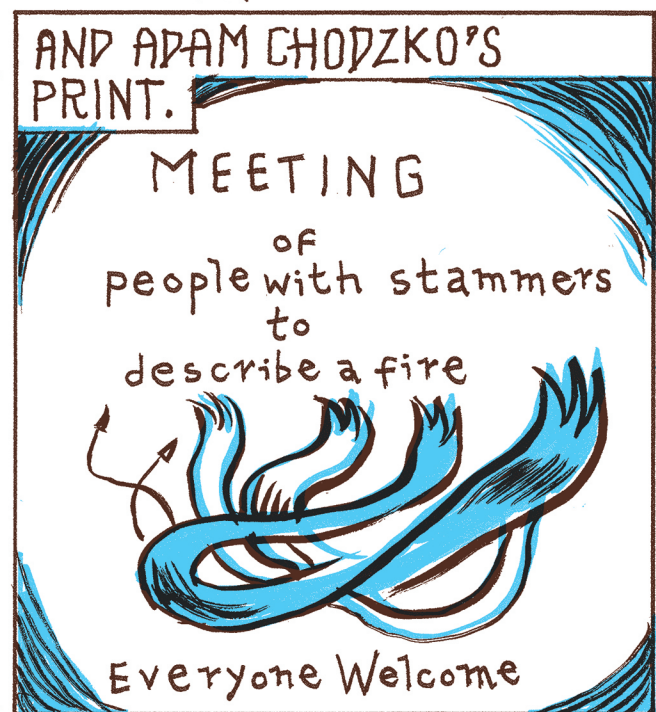
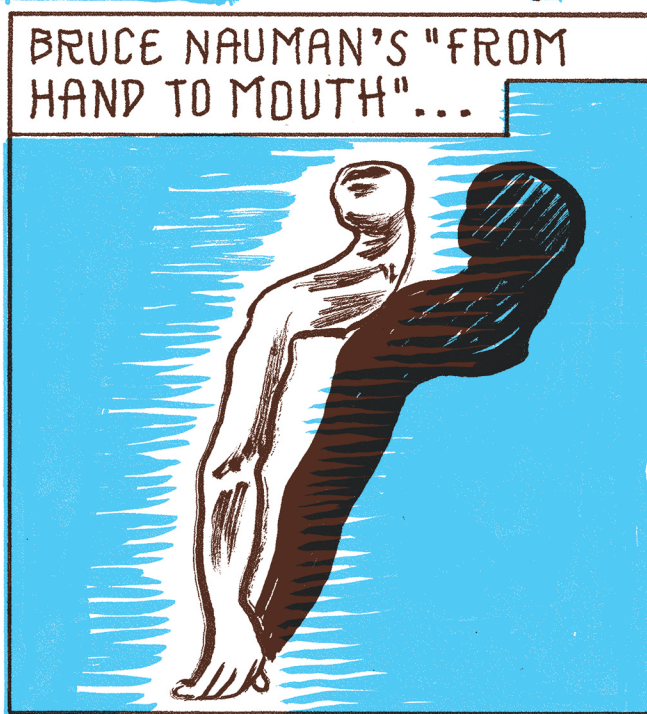
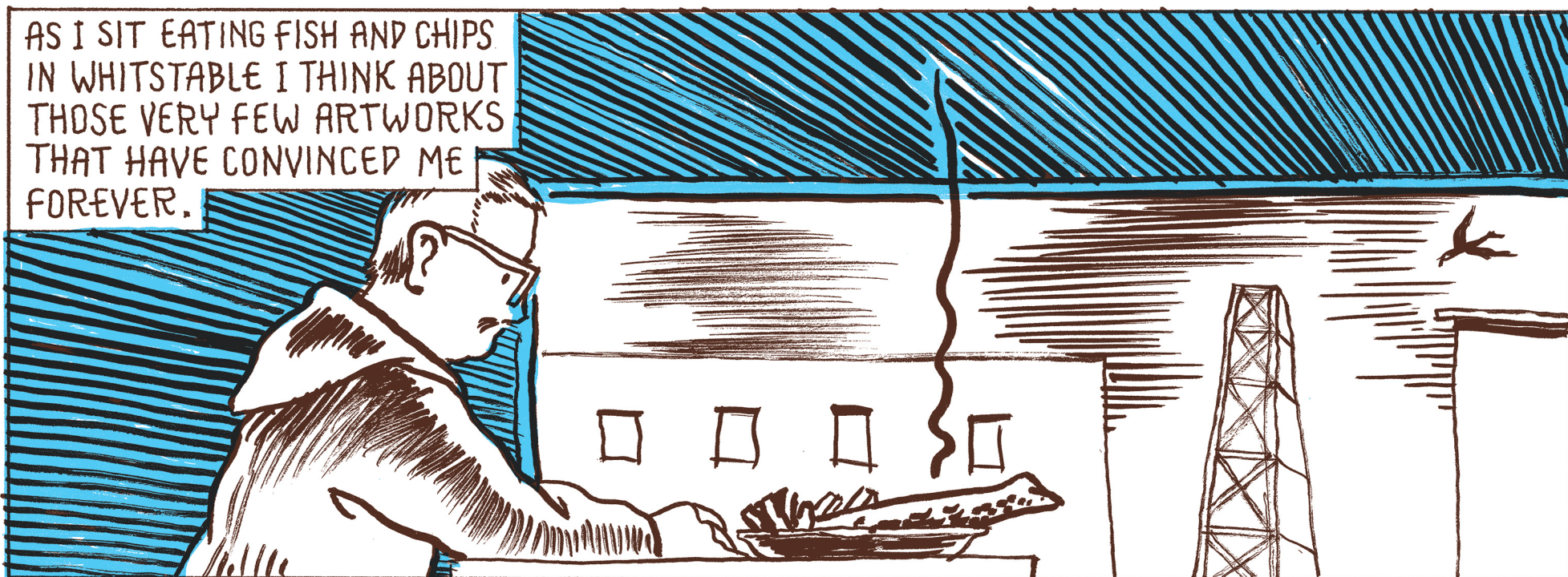


"TO TRY TO SAY WHAT IS ART AND WHAT IS NOT ART - THAT IS POLICING. AGAINST THAT WE HAVE PERMISSION AND POSSIBILITY."



I HEAD TO WHITSTABLE TO MEET ADAM CHODZKO.
HE IS THE ARTIST BEHIND ONE OF MY FAVOURITE PIECES - A PRINT CALLED "MEETING".
I ONLY MET HIM ONCE, AS A STUDENT, WHEN HE VISITED THE ROYAL COLLEGE OF ART.
HE CAUSED AN IMPRESSION. AS FOR ME, I DIDN'T ASK QUESTIONS OR ANYTHING.
I AM NOT THE SORT OF PERSON WHO ASKS QUESTIONS, MIND YOU, EVEN THOUGH I AM
INTERVIEWING A BATAILLON OF BRAINS AND BODIES





I AM REMINDED OF MANY OF ADAM CHOPZKO'S WORKS THAT DEAL WITH THIS GOING BACK TO NATURE, AND WITH THIS AMBIVALENCE BETWEEN SAVAGERY AND CIVILIZATION.

ONCE HE ASKED LIGHTING TECHNICIANS TO LIT UP A PART OF A FOREST ACCORDING TO THEIR IDEA OF HEAVEN.



"AS A TEENAGER I LIKED BOOK AND ALBUM COVERS, AND SCIFI ART. THAT IS WHAT I WANTED TO DO."



"THEN I SAW ROTHKO, AGED 19, AND ALL THOSE STANDARD THINGS... ALL THOSE THINGS YOU GET INTO."



"I WAS INFLUENCED BY THE ACTOR KLAUS KINSKI, TARKOVSKY, JOY DIVISION."

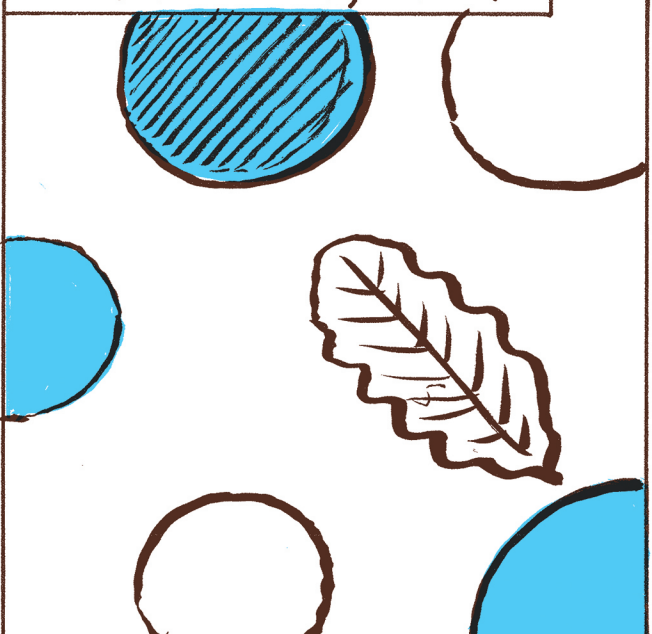


FOR THE LAST TWENTY YEARS, INFLUENCE HAS ALWAYS BEEN ABOUT BALANCING SOMETHING. I MIGHT GET INTERESTED IN A DAN GRAHAM WORK, BUT SEEING THAT IN RELATION TO A BRUEGEL PAINTING OR A PÜRER ETCHING.

THERE ARE TIMES WHEN I CAN'T BEAR TO LOOK AT OTHER PEOPLE'S WORK. THERE IS A KIND OF THREAT OF POSSIBILITY...

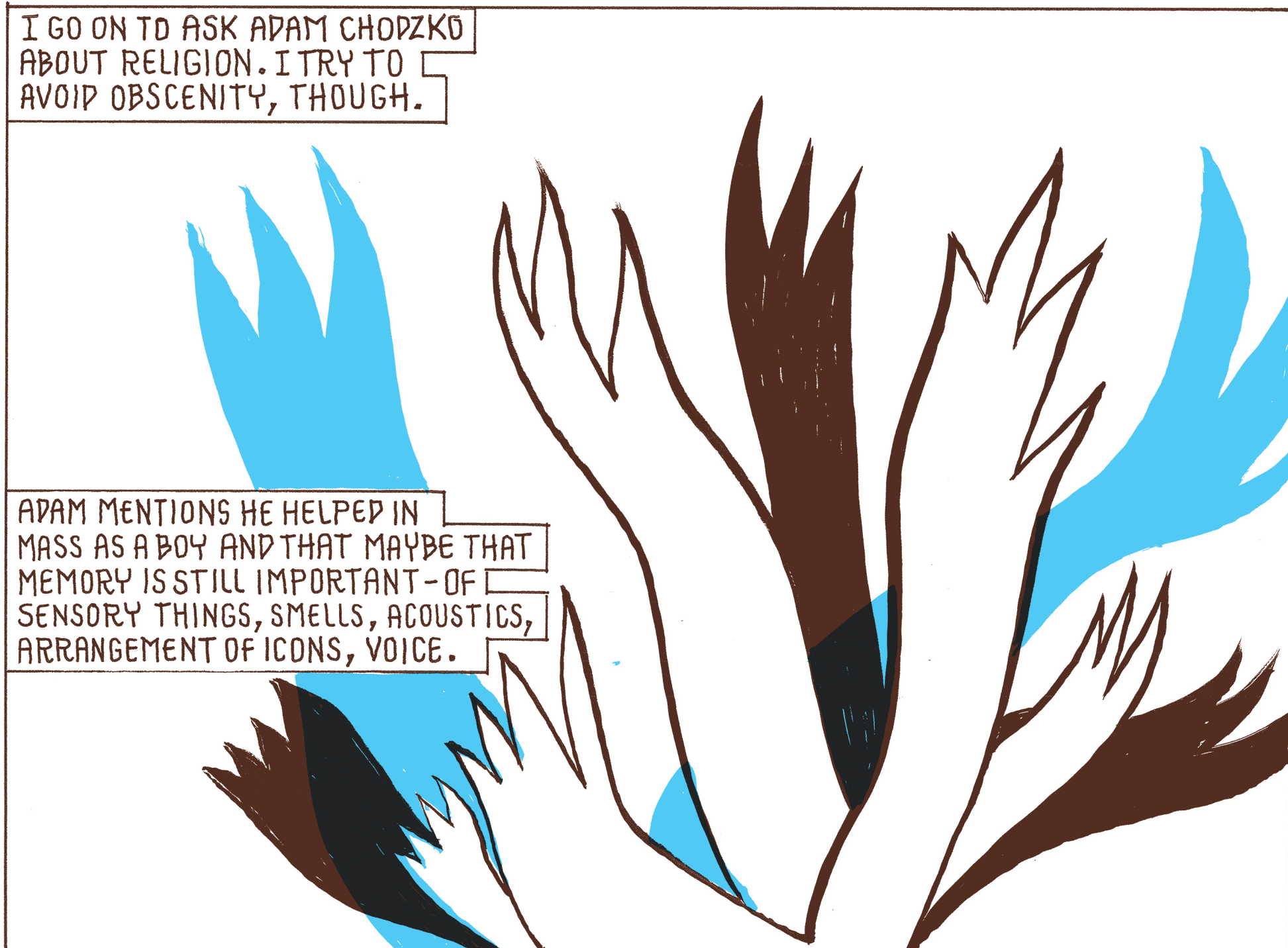


"OTHER TIMES, I FEED."

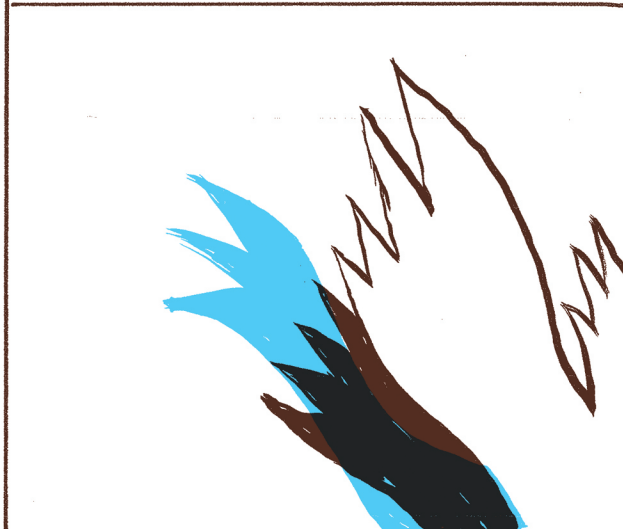


I GO ON TO ASK ADAM CHOPZKO ABOUT RELIGION. I TRY TO AVOID OBSCENITY, THOUGH.

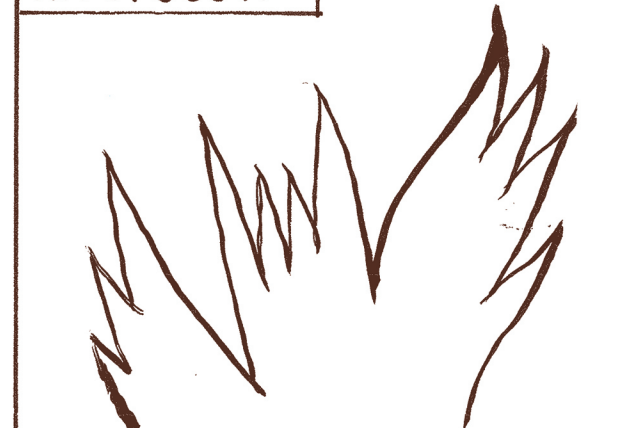
ADAM MENTIONS HE HELPED IN MASS AS A BOY AND THAT MAYBE THAT MEMORY IS STILL IMPORTANT - OF SENSORY THINGS, SMELLS, ACOUSTICS, ARRANGEMENT OF ICONS, VOICE.



I TELL ADAM HOW I HAVE WRITTEN AND THOUGHT ABOUT HIS PRINT "MEETING".



WE'RE ALL BAFFLED LITTLE MOSES TRYING TO DESCRIBE ART'S FIRE, A FIRE THAT BURNS WITHOUT CONSUMING AN OBJECT.



ART CRITICISM IS THIS BAFFLEMENT, THIS STAMMERING.

